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From actual photograph, taken in The Edison Shop, New York. Standing next to the New Edison is Mr. Albert Spalding, America's greatest violinist. Behind the screen, Mr. Cecil Burleigh, one of America's greatest composers; Mr. Burton Braley, one of America's greatest writers, and Mr. Henry Hadley, who wrote the opera "Cleopatra's Night."

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Behind a screen were Henry Hadley, whose opera, "Cleopatra's Night," was performed last season at the Metropolitan; Cecil Burleigh, one of the best of American composers, and Burton Braley,

who has written many song lyrics. They could not see either Spalding or the New Edison. Their judgment was formed from the only positive musical evidence—sound.

Mr. Spalding stood beside the New Edison and played a selection. Suddenly he lifted his bow. The New Edison took up his performance and continued it alone. Thus they alternated, Mr. Spalding and the New Edison.

The test ended. The experts of

the jury were asked two questions. First, if they could detect any difference between Spalding's technique and its RE-CREATION? Second, if they could note any difference between the tone-quality of his Guarnerius and its RE-CREATION?

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Unanimously, they declared that they could not. The New Edison, they agreed, RE-CREATED absolutely, not only the individuality of Spalding's art, but also every tone-quality of his wonderful Guarnerius. The New Edison gives everything that Spalding gives with his great Guarnerius.

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The NEW EDISON
"The Phonograph with a Soul"

THE ETUDE

AUGUST, 1920

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Pianistic Tendencies

The piano as an instrument of its own peculiar and distinctive *genre* is now being given more and more identity by composers. Possibly the reason why the works of Chopin have such a great army of pianistic admirers is simply that they are first, last and always pieces for the PIANO. Try to imitate the bagpipes on the flute and the result will be idiotic. A great deal of bad piano music has resulted from attempts to imitate the orchestra on the piano. Guido M. Gatti, in the *Rivista Musicale* of Turin (one of the best of all present-day musical periodicals for the highly advanced musician), writes:

"Come il pianoforte tende a perdere sempre più la sua autonomia e le sue caratteristiche; così la composizione perde il suo disegno intrinsecamente pianistico e dà sempre più l'impressione di una riduzione di orchestra per il pianoforte."

Yes, piano playing is losing its automatic character, and piano composition is less and less imitative of the orchestra.

Gatti then gives a lengthy and careful analysis of the works of Claude Debussy, contending that he, more than any other man since Chopin, has written music that is purely pianistic. In the main, we are inclined to agree with him, although many of the effects of Debussy are, to our minds, labored and indefinite. Nevertheless, Debussy's works are for the most part marked by such a peculiar beauty and interest that we find ourselves returning to them time and again to taste their rare harmonic and melodic flavor.

Standards of Taste

AMERICA possesses many fine monuments of which we, as Americans, are duly proud. Possibly one of the most significant of these is the George Washington mansion at Mount Vernon. Many who make pilgrimages to the home of our first President as a kind of patriotic duty come away with an unforgettable impression.

Everything about the Mount Vernon estate is in such excellent taste that we rejoice that this standard of beauty possessed by the father of our country has been so splendidly preserved by an association of patriotic ladies representing nearly every State in the Union.

With the exception of a flamboyant carpet, presented to Washington by Louis XVI, and a few other inharmonious pieces, every article in the home is dignified with such simple elegance and such elegant simplicity that the general effect is one which architects and decorators of to-day find a source of continual delight. Chaste beauty of line is everywhere. The ensemble is indescribable—you must see it. The arrangement of the grounds and the outbuildings, the old garden with its boxwood hedges—everything represents the fine taste of Washington on all sides.

The General's excellent library and his workshop with its magnificent vista of the Potomac River reveal his intellectual inclinations. One room is given over to music. There is an old English harpsichord, Washington's flute and his guitar, as well as some worn pages of music which must have interested him very much.

When Washington spent money for household properties he invested it. That is, what he bought was the best. If he had lived to-day, and possessed the same musical inclinations, nothing but the best—the most enduring—in music would have satisfied him, we may be assured.

It is sickening, even in this day, to witness the millions and

millions of hard-earned money spent upon cheap, trashy pictures, clothes, furniture, music, books—things often fit only for the junk heap within a few months of their purchase.

Mr. Edward Bok, during his long service as Editor of the *Ladies' Home Journal*, rendered America an invaluable service in educating the tastes of vast numbers of Americans who were regularly squandering their incomes upon things which made their home life more hideous than beautiful. But much must yet be done before even the average home can reach the standards of harmonic unity and beauty which Washington achieved one hundred and fifty years ago.

It is not a fine thing to feel that the man who was guiding the destiny of the United States and establishing this country as the land of freedom, the model for other republics in all parts of the world, could at that time plan, with such exquisite judgment and such high intellectual inspiration, a home that the finest artists, literary workers, musicians and domestic experts would find very difficult to improve upon to-day? Washington's ideals in Music, Art and Literature in the home will well be the model for thousands of American homes to-day. If you ever visit Washington, D. C., do not miss Mount Vernon. Foreign visitors who have thought of America as crude, rough and raw, must receive a gentle jolt when they reach Mount Vernon.

Washington's home was an expression of himself—his ideals in music, art and literature. The reason why so many American homes are incongruous and tawdry is that the owners either have no ideals, or they abandon those they have started to create. We—all of us—are here on the planet for such a very little while that it seems very foolish indeed to permit ourselves to be surrounded with bad art, bad music and bad literature in our homes. We are entitled to the best. Let's have it—up to the measure of our means.

The New World

The mind of man is said to respond to the influences of the time. If that is so we may expect some of the world's greatest music to be produced during the next few years. Every morning many of us wake up and realize that we are living in a new world from that in which our fathers were born. It might be called the world of the impossible, because so many things are every-day matter-of-fact matters which only a generation ago were declared impossible. Never have invention and mechanically directed energy advanced at such a rate as during the last twenty-five years. It is the most intense moment of the centuries. It is inconceivable that musical imaginations will remain sterile at such time. American composers, this may be your hour!

Mechanical and Free Hand

In courses in drawing great distinction is made between Free Hand Drawing and Mechanical Drawing. One is accomplished largely without the use of instruments of precision, while the other is based upon them. Both aim at quite different goals.

In music, however, there is always a more or less formal metrical background and this background music first of all must be accurate before it can be altered by marks of tempo, or as the tyro calls it "expression." Therefore such an instrument as the metronome used wisely and discriminatingly under the direction of a skilled teacher often secures results that seem almost unattainable without it. It is admittedly mechanical—it does make the playing mechanical for the time being—but this soon wears away when its use is discontinued. The result is that instead of

loose, careless rhythms, metres and time we have a background well defined and well grounded.

The reason for this editorial is the recent interview in THE ETUDE with the great French pianist, Alfred Cortot, who apparently places little faith in the use of the metronome in piano-forte instruction. Possibly M. Cortot receives only very advanced pupils—pupils past the time when metronomic regulation is advisable. In our own experience the metronome has proven a great time saver in hundreds of cases and “we would not have known how to teach without it.”

The Outcome

THE ETUDE is constantly receiving letters inviting our views upon the effect of the recent war upon music. To our mind the opinion of Dr. Walter Damrosch upon this subject is about as sane as anything we have seen. War, he thinks, holds up activity in all lines of art. While people have their minds filled with war they have little time for thinking of anything else. On the other hand, music unquestionably helped the United States and our allies invaluable in carrying on the war through promoting patriotism. That was music used in the right way.

Before us, we have an article in *Die Musik* of September, 1915, entitled “Das Kriegsspiel Der Deutschen Tonkunst” (The War Aims of German Musical Art), in which the writer is exulting because a German Opera Company was giving performances in the “proud” Monnaie-Theatre of Brussels, and Vesper Services were being held in captured Cathedrals. The effect of music of this kind performed under such circumstances was to anger the Belgians to the breaking point. It was a taunt which they could not and did not forget. Music rightly used in war is the highest means for promoting morale. Let us hope that our American army and its officers will always be too big to use music to make the vanquished feel their defeat more keenly. Let us always use music to foster the best in our national life.

Soul Cosmetics

If you could learn, as we did recently, how much is spent annually upon various proprietary remedies intended to make the human race more beautiful, you would probably gasp just as we did. Millions upon millions are expended every year by people who are willing to do anything within their means to make the impression of their countenances on the world more acceptable.

Paints, powders, creams, bleaches, ointments, dyes—everything imaginable to give the touch which Nature has apparently forgotten. It is a human trait, this wanting to be beautiful, and one which every member of the race should cultivate.

Why, however, do most people ignore the greatest of all sources of human beauty? There are thousands of men and women with symmetrical bodies and perfectly moulded faces tinted with the lovely hues of balanced health, who are yet far from being beautiful. The reason is that they have neglected the true source of real beauty—the soul. Unless you have a beautiful soul you can never be really beautiful.

A soul grows beautiful by beautiful thinking, beautiful art, beautiful music, beautiful literature. This does not mean mawkish, namby-pamby stuff—weak, snivelling, goody-goody drivel—but healthy, strong, rich, beautiful art works that make us incline toward a nobler personal and spiritual life.

If you are not growing more and more beautiful as you grow older, you are not living your life right. Probably no normal man was born with more ungainly features than Abraham Lincoln; but with his wonderful intellectual and spiritual experience, witness the beauty that came to the strong, vigorous face of our martyred president. Tennyson, Longfellow, Julia Ward Howe, Emerson, Beecher, Frances Willard, Lowell, Verdi, Brahms—all developed a beauty of countenance in their later years that was unknown in their youth. The beauty that counts is the radiating luster that shines through the gray hair and wrinkles as the sun is going down.

It is simply the old, old story of the best thoughts, the best music, the best art, the best friends, the best spiritual goals—the enabling things of life. These cosmetics of the soul cost in these days but the effort to follow them. They are worth far more than all other cosmetics combined.

Plutarch, in “The Banquet of the Seven Wise Men,” said: “Man’s charm consists not in the outward and visible favors and blessings of Fortune, but in the inward and unseen perfections and riches of the mind.”

If you are not growing more beautiful as the years pass by—better find out the reason. More and more beautiful music may help.

When the Pianoforte Was New

Suppose you had never seen a pianoforte? Suppose someone should present you with a wonderful new instrument? The Rev. Thomas Twining, in 1774, tells of his sensations in that quaint way:

“The pianoforte arrived safe at the proper time, without being even much out of tune by the jumble. I am much pleased with the tone of it, which is sweet and even; and the pianissimo it is charming. Altogether the instrument is delightful, and I play upon it con amore, and with the pleasure I expected. If it has defects which a good harpsichord has not, it has beauties and delicacies which amply compensate, and which make the harpsichord wonderfully flashy and insipid when played after it: though for some purposes, and in some of my musical moods—though not the best, I confess—I might turn to the harpsichord in preference. There are times when one’s ear calls for harmony, and a pleasant jingle; when one is disposed to merely sensuous music, that tickles the auditory nerves, and does not disturb the indolence of our feelings or imagination. But as soon as ever my spirit awakes, as soon as my heart-strings catch the gentlest vibration, I swivel me round’ incontinently to the pianoforte.”

Injurious Praise

“Un asino sempre trova un alt’asino che lo amira.”

This runs the Italian proverb, “One jackass can always find another jackass to flatter it.”

Asinine praise does far more harm than intelligent adverse criticism. In music, seemingly, more than in any other art, people who have no warrant to criticise are always willing to give their words of wisdom without cost and apparently without thought.

“You have a perfectly wonderful technic, my dear, but your *legatos*! your *legatos*!—you must really look after your *legatos*!” casually remarks Mrs. Struoyko, who has just added the word *legato* to her vocabulary, via a player-piano advertisement.

No real artist can be fooled by flattery, because the true artist knows better than any one else how poorly, or how well, a piece of work has been done. If the artist is not his own best critic he will never soar above the foot-hills.

Publishers are often approached by young composers who say—

“All my friends, even the minister and the postmaster, have heard this work, and they say it is sure to have an enormous sale.” No publisher knows in advance whether a composition is going to have an “enormous sale.” Some of the shrewdest of all publishers have been fooled time and time again in their prognostications.

The public hears of the success; but never of the failures. If the publishers, the professional critics and the real musicians cannot discern “hits” in advance, what right can the young composer’s non-musical friends possibly have to give helpful criticism?

The truth is that the world is full of jackasses who have no hesitation in giving their worthless musical opinions to other jackasses who are foolish enough to value their well-meaning but quite worthless criticisms.

THE ETUDE

The Three Touches Employed In Melody Playing

Written Expressly for THE ETUDE by the Distinguished American Concert Pianist

THUEL BURNHAM

EDITOR’S NOTE: Americans naturally take a pride in the success of an American pianist who wins his first bright laurels in Europe. There is no doubt of the great success of Thuel Burnham in Paris and other continental cities. He went to Europe fourteen years ago and remained there until the outbreak of the war. He was born in Vinton, Iowa, in 1887. During his boyhood he made many successful appearances in all parts of the United States, including solo appearances at the Metropolitan Opera House, Sunday Night Concerts in New York. His teachers at that time were Dr. William H. H. Mason (from whom he derived his first musical training) and Dr. Charles H. H. Mason (from whom he derived his first musical training). He then went to Europe and appeared with sensational success, particularly in London, where he received with extraordinary demonstrations of enthusiasm. He then went to Leschetizky at Vienna for three years and thereafter appeared in the capitals of Europe fulfilling the promise of his early triumphs. During the war Mr. Burnham traveled at his own expense to the various camps in this country, giving his services continually for the inspiration of the soldiers. The following article was written expressly for THE ETUDE by Mr. Burnham, who believes that it contains some of the most important principles evolved in his work.

SEVERAL years ago, when I made the statement in a musical periodical that there were only three “touches” properly employed, in melody playing, it drew forth a rapid fire of protest from certain quarters, among them being a letter from a pedagogue, who cited Liszt as his authority for stating that there were thirty-two.

However, I feel sure that these letters were due to a misapprehension of what I said, and, therefore, will still make this article thoroughly understandable and helpful to all who may read it, with the result, I trust, that many a weary pianist may be saved the labor of traversing an unnecessarily argumentative sheet.

There are, perhaps, thirty-two gradations of each touch, and yet they are only gradations and can quite easily be separated into three distinct divisions, namely, the “down touch,” the “up touch” and the “wiping-off touch.”

It has been my experience that the great majority of pianists, both those who have found the road to pianist mastery a tiring and tiresome task, and those who have not, have not been endowed with a natural pianistic ability, are most deficient in their knowledge of “Melody Playing.” In other words, they have a vague feeling of how the tone should sound to the ear, and yet have no clear consciousness of how to produce it. Before we begin with the three touches, however, let us consider one thing: melody playing and technical playing are quite apart from one another, although many teachers, drawing no distinction between them, treat them as one and the same.

The technical hand is formed with the curved fingers and the low wrist, with the fingers not in action raised slightly over the keys. Then, too, the fingers fall (never strike, as some pianists have been taught), and speed and clarity are achieved only when the muscles have been thoroughly trained to draw up the fingers last used with surety and alacrity, in order that the next fingers may be ready to play the next instant tone, completely void of its predecessor’s vibrations.

Quite the contrary is the “melody hand.” Here the hand is very relaxed and the fingers, almost straightened, cling to the keys at all times, in much the same way as one would caress the soft fur of a cat. Also, the wrist must be completely devitalized and flexible, as the beauty of tone depends entirely on its looseness, a decided contrast to the technical hand, which obtains its effects through the use of the three principles, and which also requires a moderately quiet wrist, except, of course, in octavo and chord playing. Then, too, the contact with the key in melody playing comes on the balls of the fingers, while in technical playing it comes on the tips.

Now let us learn the practicing methods necessary in order to acquire a pure and singing tone. A great many teachers, in their desire to teach such a tone, go into the depths of a Chopin Nocturne or a Beethoven slow movement, from which the student would probably emerge more confused and less satisfied than before. Instead, it is best to follow the routine of a singing master, who teaches his pupil development and purification of tone on a single note, and so we learn the rudiments of correct melody playing upon a single key of the piano, the mastery of which offers us the “open secret” of tonal beauty.

As a prompter for the pupil in distinguishing the touches, I use three marks which, when placed over the notes, better enable him to grasp the significance and occasion of their uses.

For the down touch, which is the one most generally used, especially in beginning a phrase, I use:



pressure, as if you loved the very feeling of the ivory under your touch. Try this over time and time again until you feel it as a natural, you might even then alternate to the up touch, which is done in the same way, with the exception of the reversed wrist movement starting with the low and ending with the high.

In forming for the wiping-off touch, the finger is placed in the same position as in the previous touches, although the wrist, instead of being high as before, is now in a normal position. From where the hand comes in contact with the keys, draw the finger off the remaining length of the ivory with a wiping-off movement, keeping in mind that the tone is produced by the wiping off and not by the aid of either the wrist or arm or the slightest raising of the finger from the key.

After attaining a thorough understanding of the employment of the touches on the single key it is well to apply the same to the “five-finger exercise,” allowing the fingers not in action to rest lightly on the keys. In this exercise adapt the touches to the new method. Then, too, applying the touches to the coda is a theme which highly recommended in making a cantabile playing second nature to one’s musical self.

It is extremely difficult to find a score in which only the down and up touches are employed, but in the *Chopin Prelude No. 20* we have just such an occurrence and, therefore, in studying the following measures, one will be able to more clearly see the application of the principles indicated by the marks, the meaning of which I have explained above.

Up touch:



Providing that my explanation of the touches and their uses has resulted in an adequate understanding of them, it will be seen that I have used the up touch in the preceding measures on account of the fortissimo and sonorous effect desired in their playing.

Down touch:



THUEL BURNHAM



In these measures I have used the down touch, as they require more of a normal tone instead of the exaggerated fortissimo of the preceding score, No. 1, and therefore, are not in need of the emphasis employed with the up touch.

Exercise for bringing out the upper melody note:



Above I have given an illustration of the more correct method of practicing the last eight measures of the *Prelude*, for an artistic rendering of them requires the bringing out of the upper melody note.

The following exercise guides the player in distinguishing the two touches employed, the down and the wiping off.

In practicing, the finger on the melody note is used with a downward pressure, while the subordinated tones are produced by a light wiping-off touch, which will give them a staccato effect. However, when again played normally, as in illustration No. 2, without the wiping-off touch, the general effect will be a dead sing-song, and it is only with the remainder of the chord as a soft sustained accompaniment.

An illustration where only the wiping-off touch is used through an entire melodic period is also not easy to find, but in the Schubert *Impromptu*, Op. 142, No. 3, we have an almost perfect example.

Wiping-off touch:



It is to be noticed that I have used the third finger through the whole of the preceding measures, which is the proper way to play this passage, since this finger is, as I have said before, the "warm" or pianistic finger, and is capable of producing greater feeling and beauty of tone than the others.

The last variation of this same *Impromptu* affords a splendid example for the use of the winp-off touch in obtaining greater articulation in velocity playing. Here the score should be marked in the following manner:

Proper manner of practicing velocity passages slowly:



The following is the same score written as it will sound when practiced cor. c. ly—at a slow tempo:

As Exercise No 5 will sound:



Played at tempo this passage will sound "p a'ing" and (as the pianist fondly believes) "legato," but in reality articulated and infinitesimally detached, as it should be.

For the final illustration, I have given a series of musical phrases with their correct markings. The notes which are unmarked are only passing tones, and as I have said before—are played with the down touch without the wrist.

Musical phrases employing all three touch's:



Teacher—What note is this? Now, a note on the extra line below the treble clef would be C. The space above is D, the line E, and, of course, this note is F. Now go on to the next note. Give the name of each note before you play it, whether it is a half or a quarter note, count hold your fingers just so, your arm a little way from the side (etc.).

And so the lesson goes, painstakingly and laboriously, and the point the teacher misses is this: it is unnecessary and absolutely wrong for the pupil to read music by ear, and it is equally wrong for the teacher to associate the notes on the printed page with its name—“F.” Then the name “F” must be associated with the key F on the piano. It is not infinitely easier to associate the note itself on the printed page with the key on the piano, regardless of its name? This is proven by the fact that experienced players never think of the names of the notes they play any more than we think of nouns and pronouns in ordinary conversation. It is certain also that our children learned to talk and express themselves without knowing a single letter of the alphabet or the sounds of words.

The so-called “cut-and-dried” playing is not only desirable but essentially necessary, for it is only in this way that the pianist feels at his ease and his playing appears spontaneous and buoyant. I now leave the important part of this article to the reader, namely, convincing the teacher that the above method of teaching suggestions may be of service to him in attaining that mastery in piano playing which critics herald as “talent.” However, that word implies only half the matter, for talent is born, while an artist is made—made through the right knowledge and application of these and other definite principles, which are not arrived at through instinct or accident, but through concentrated hard work, which is only another name for “genius.”

At once the teacher misses the point, and the name never enters the mind. Why, then, should we originate a habit of thinking in pupils which they must entirely revise if they are to become successful players, or even ordinary players? Of course, the names of the notes should be learned eventually, but they should not be added as another link to the chain of thought which takes place before the sight of the printed note and its transmission into sound.

Let me illustrate once more from the direct method of teaching piano playing. Everyone is familiar with the present method of teaching in schools and universities. A student begins the study of Latin. At the end of four years' study he has mastered the conjugations, the declensions, a large vocabulary and an endless mass of rules, all of which is excellent mental training, but he often is unable to express a single sentence of Latin in everyday conversation. He has thousands of feet of lumber, but he has never been taught how to build a house with his material.

The teacher, in contrast to this, teaches the foreigner to say “How far is it to B—street?” and to understand what he is saying. His particular problem is to get to B—street, and he is concerned whether the word “far” is a verb, an adjective, or a noun. He may take up the study of these things later, but for the present he wants expression of his desires, only and consequently he obtains in a few weeks what the college man has not grasped after four years of study.

Teach your pupil the practical side of things first. After a certain degree of musical expression has been attained, then the pupil encouraged by his accomplishments, then indeed the deeper phases of musical education can be safely introduced without danger to the student's interest and entire musical success.

From *The Crescendo*.

THE ETUDE

The Direct Method in Music Study

By P. D. Jennings

The Americanization schools of the country are at present laying their stress upon the teaching of English to the foreigner by the “direct method.” As Henry Gollomeyer says: “The problem for the teacher of immigrants is to have the foreigner associate the object ‘pencil’ with the word ‘pencil,’ rather than with the word ‘crayon’ or ‘bleistift.’ It is more economical to make the short cut from the concept ‘pencil’ to the concept ‘pencil’ than it is to form a threefold association of concept ‘pencil’—word ‘crayon’—word ‘pencil.’ This is an illustration of the pedagogic dictum that one doesn't know a language until one has learned to think in it. Thinking here consists in short-circuiting the current from concept to motor accomplishment in pronouncing the words.”

There is much in the preceding paragraph, I have found, that applies to the teaching of music, for, after all, music is another language, a universal language, and the most beautiful in the world. With this in its favor why is it that many pupils, especially the younger ones, begin the study of music only to give it up in despair and disgust after a comparatively few lessons? Simply because results have not seemed commensurate with the effort involved.

Many teachers insist on teaching even their youngest pupils an endless list of names and definitions before actual work in the piano is attempted. Then the lesson begins something like this:

Teacher—What note is this? Now, a note on the extra line below the treble clef would be C. The space above is D, the line E, and, of course, this note is F. Now go on to the next note. Give the name of each note before you play it, whether it is a half or a quarter note, count hold your fingers just so, your arm a little way from the side (etc.).

And so the lesson goes, painstakingly and laboriously, and the point the teacher misses is this: it is unnecessary and absolutely wrong for the pupil to read music by ear, and it is equally wrong for the teacher to associate the notes on the printed page with its name—“F.” Then the name “F” must be associated with the key F on the piano. It is not infinitely easier to associate the note itself on the printed page with the key on the piano, regardless of its name? This is proven by the fact that experienced players never think of the names of the notes they play any more than we think of nouns and pronouns in ordinary conversation. It is certain also that our children learned to talk and express themselves without knowing a single letter of the alphabet or the sounds of words.

Knowledge and the ability to impart it are necessary for the teacher. In addition, he must have another and a far rarer gift. He must be a psychologist. A great deal is said here, there and everywhere of method. Of method, as the word is popularly employed, I am more than a little distrustful. It seems as though, in not a few instances the epithet were utilized to cover a poverty of ideas, and, when I discussed it with the teacher, the teacher's motivation was good, and possibly infinite. Human is it all very well to have your preoccupations, your bias, your individual convictions. Without them you would possess no personality.

THE ETUDE

The Basis of Success in Music Reading

By D. C. PARKER

Mr. Parker, one of the ablest of the English writers upon musical topics, has made many excellent suggestions in this article.

If we give our attention to teacher and pupil it is because on them the success, or otherwise, of a music lesson depends. Teaching of any kind is not a business to be lightly undertaken. The teacher must be able to assure himself that he has something to impart. More important than this, the teacher must feel that he is able to impart it to his pupils. Cleverness of self never made a successful teacher. The explanatory gift has to accompany knowledge, the gift of making rough places plain, of simplifying the complex, of demonstrating how the thing came to be what it is. Rich and ready in answers, the teacher ought, likewise, to be, for the intelligent student will ask many searching questions. This is sometimes regarded as a weakness, but it is not only a weakness, it is a decided strength.

The habit of inquiry should be generously encouraged. The question mark, on which youth draws so often should not be denied it. People do not spontaneously ask questions concerning things about which they care little. Let this be borne in mind. The frequency and urgency with which the pupil demands light on a hundred and one perplexing and wonderful subjects is the measure of his interest.

Knowledge and the ability to impart it are necessary for the teacher. In addition, he must have another and a far rarer gift. He must be a psychologist.

A great deal is said here, there and everywhere of method. Of method, as the word is popularly employed, I am more than a little distrustful. It seems as though, in not a few instances the epithet were utilized to cover a poverty of ideas, and, when I discussed it with the teacher, the teacher's motivation was good, and possibly infinite. Human is it all very well to have your preoccupations, your bias, your individual convictions. Without them you would possess no personality.

The Faculty of Adaptation

This we fully concede, while we hold that the teacher must have the faculty of adaptation. In this connection, however, it is false to say, “Rashly do we talk if we say that there is only one good and true way of doing anything. Show me two men, and I will show you two truths. No two human beings are exactly alike. As we differ from one another outwardly so do we differ mentally and spiritually. It is, perhaps, unfashionable to assert that the pupil has a soul and a temperament. Many teachers are content to print a piano and violin, and not a few insistencies are made on this account. The teacher who treats all alike has no power of reflection. He does not realize that here, as elsewhere, what is one man's meat is another man's poison; he does not perceive that the dogmatic manner which brings good results in one case may be utterly futile in another, which demands gentle persuasion. Most teachers of the piano must have observed many of the varieties which go to make up the piano. It is a fact that there are musical tendencies which dream over their music. She is thoughtful, languishing, has a natural taste for caressing the doubly sweet passage and loves the *tempo rubato*. This, of itself and in its place, is not a fault, it is the excess and misapplication of it which work mischief. If it grow unduly and develop a general uniformity, this thwarts the music and plays havoc with the rhythm, it mutes the strings and corrects the piano. The teacher gives way to whimsies, ridiculous moods—a course of Bach, perhaps, which checks the inclination to ultra-sensitiveness everything, which nourishes a weaker aspect of her nature. Another pupil is prosaic, has little imagination, plays with a soul-destroying regularity and is woefully deficient in poetry.

Changing the Method

The wise counselor of education, in the case of such a person as the author of the romantic school (for example) which are utterly non-sensical if thus handled. It is obvious that the teacher has to change his method and his point of view with every lesson. Travellers arrive at the same place by various paths, and it is absurd to think that you can cure all ailments by administering the same dose of the same drug. One might say more on this topic, and it is, certainly, important

enough. It may, however, be sufficient to emphasize that the teacher is always bound to observe the personality of the individual with whom he is concerned. What, in one case, leads to success, in another leads to failure. It is foolish to practice a well-known plan merely because it is personally congenial to you. There are certain things which ought not to be done; there are certain things which ought to be done; there are certain things which ought not to be done. A good teacher knows them by intuition. What is said here does not refer to them. It refers to the way in which the ordinary teacher deals with his students. Do what you will, you will never make all your pupils see with your own eyes. You will find that however similar some of them may be in talents or in gifts of mind, they yet remain only in the mechanical and frequent repetition of the same. The teacher in eliminating this difference is to be deplored. *Tat habens quod sentias*, and it is well that it should be so. The characterless pupils of an autocratic teacher have no individualities. They literally perpetuate his mannerisms and quote his maxims. The *essential part* remains dormant. This appears to be a poor kind of teaching. The joy of life resides in its diversity, in the number and variety of its sensations, in the variety of its interests, in the variety of its aims. The aim is not to make the pupil a small edition of yourself, but to help him to develop his own powers, and to see things and judge them unaided.

The Pupil Must Help

A generous recognition of the foregoing carries with it a true appreciation of the relationship between teacher and pupil. It is sometimes assumed that the teacher is a kind of magician who holds the keys of a box wherein the indispensable secrets. With all due respect, this view gives too much importance to the teacher and too little to the pupil. The teacher is not the only one who can help. The pupil himself is the one who can help with ease, and the remarkable feature is that, with such people, they do assimilate becomes at once a part of themselves. Has it not been said that what Guizot learned in the morning he had the air of having known from eternity? The happy faculty here present will save the teacher much trouble. Other people have not this happy faculty. They do not readily seize the best in a school's work or a teacher's. Teach a little and you will find a little more as they forge on. Introduce them to the periods and styles among which our friends with the assimilative gift move easily and gracefully would he to embarrass and overweigh them. Need we say, then, that some selection has to be made? The subjects and points selected will be determined by the disposition of the pupil. Here a hiatus has to be filled up; there a misconception to be dissipated.

Two Points of View

It has just been said that harmony must prevail between teacher and pupil. The preservation of this harmony is a difficult problem. When the teacher and confidence have, even for a moment, disappeared, I would say to both actors in the drama, “Put yourself in his place.” How often discord exists because the teacher and the pupil see things from different angles! How often there is disparity of age; because, on the one hand, there is experience, maturity, reserve, calm of mind, restraint of feeling, and, on the other, exuberance, enthusiasm, fancy, impetuosity, dreams, delusions, dreams of the future, the profound, the imaginative. Patience must here be exercised. You cannot teach *experience*. No one can become experienced by proxy. The judicial temper and appreciation of moderation are born of long years which have proved the value of this and the worthlessness of that. Youth cannot see with the eyes of age. Immaturity cannot call the virtues of ripeness to its aid. It is the business of youth to be young and the mission of experience to teach the young to grow up. A wise old dogmatist, I am not sure that half the class of youth does not lie in its ingenuous confidence. This old world has blameworthy to rub off its surface; wrongs to be righted; it stands in sore need of new gospel; it has endured suffering. Whatever the day the younger generation sincerely believes that it has the power to set things right; that through all the centuries mankind

has awaited its coming. Here, at last, is balm for your age-long wounds, balm for your parched lips. But youth, if solicitous, is also impatient. It chafes at the bridle, kicks over the trifle, and knocks down your shrubs and trees. There is an element in your offsetless escapade, youth will always be youth. To attempt to quench the ardent flame which burns in its breast is to essay the impossible. Time is the great healer. It is not till we have journeyed far that we gain "the philosophic mind." Men become wiser by making the mistakes which have been made from the beginning of time.

"Papa, I am in this place." Did not the teacher one fine day smash the curtain frame and walk over the flower-beds? Did he not inhabit a castle in the air? He admits it. When he is fifty will the pupil be different from his teacher? He cannot of a surety say that he will. The god's of life's dawn are rarely the heroes of the latter years. Therefore, let there be forehand.

Sympathy and Criticism

Despite all the difficulties of which ill-tempered humanity is capable—and it is not light baggage—we look to the teacher for sympathy. Many sinkings of the heart and unwritten tragedies are due to the thoughtless remark of the impatient teacher or of the teacher who can do the thing himself, but cannot explain how it is done. These heart sinkings and tragedies will be many. Youth is a stormy season. We take our manner from the Phillips and the Vandal if we handle sacred things without some sense of their sanctity. No little rests with the teacher. Let him impress upon the young minds that look to him for guidance that music is something other than a harmless amusement with which to fill the odd corners of the round of the clock; something higher than an innocent background for conversation; something deeper than a pretty accomplishment with which to show off before the world. Let him impress upon the young minds that music is something which appeals to our better selves, which adds to the world's spiritual wealth, which sings in noble numbers the long, fateful odyssey of humanity.

Fighting Fate to Triumph

By Arthur S. Garbett

Barrenness was better music after he was deaf than he was before.

When Schumann injured his hand so that a career as a virtuous pianist was impossible, he simply turned writer and composer and kept on as a musician.

Bach injured his sight reading by moonlight music that he could not study any other way. But he studied it.

Schubert was too poor at times to buy even music paper on which to write the greatest songs in the world. He ruled staves on old scraps of paper, and kept right on.

Verdi wrote his greatest operas when he was old enough and rich enough to retire.

Wagner was a sick man all his life; he suffered exile for his political opinions; he was always in debt; he studied it.

To the Pupil Without a Teacher

It is hard to be a self-starter, especially if you are a human being. Every automobile the mechanism is not always the hundred and one parts that make it work so often that it pays to imitate it. You will readily see the application to the pupil who has a gift for music and no opportunity to study with a teacher.

When love for music is so pronounced that one keeps up the study of it, even without a teacher, the gift is worthy of any sacrifice. For the return it pays all through life, and possibly beyond, is rich beyond compare. Therefore a few helps for the pupil without a teacher.

1. Don't give up the exercise of your talent. Study the quality called initiative, that magic word with four 't's, and see to it that you take leadership over your own gift. It is yours from the Divine Source, to which it must be returned developed in some measure.

2. Believe in your talent. We pay too little heed to that reservoir background of ourselves which impels us forward seeking expression. What you do naturally and with love for the doing is a prime asset.

Use Your Magazine

3. Treat your talent on a lofty plane. Never demean it by letting it feed on husks. Never seek to develop it without the aid of the best counsel you can procure.

Never Too Late

By Mrs. E. B. Dyer

There is also a better. But he should never send the pupil away with the feeling that all the world is black. It is this feeling which kills interest and interest is the other end of enthusiasm. And when you cannot find your personal. It may happen that the teacher encounters one who does not deserve a favorable word; one who does nothing even passably. It may be that there is no natural gift; or, more likely, that the gift is of illusory dimensions; or, again, that the taste is really for another subject. Whatever the reason in justice to himself and to the pupil, the teacher should make the truth known.

Attitude Towards Music

One other word and I have done. The true artist approaches music with reverence. Music is not a game. We do not live by bread alone and if we admit that the soul, as well as the body, must be fed, we admit that music is necessary for us. If the right spirit dwelt within, we cannot regard the mighty outpourings of man's deepest feelings with flippancy. There is no implication that music ought to be a dull and cerebraceous affair. On the contrary, a great joy rises within us when we stand face to face with the noblest pieces of humanity, the artfulness of happiness and the art of aspiration and fulfillment, the fear which drives us when the storm threatens our habitation. But we take our manner from the Phillips and the Vandal if we handle sacred things without some sense of their sanctity. No little rests with the teacher. Let him impress upon the young minds that look to him for guidance that music is something other than a harmless amusement with which to fill the odd corners of the round of the clock; something higher than an innocent background for conversation; something deeper than a pretty accomplishment with which to show off before the world. Let him impress upon the young minds that music is something which appeals to our better selves, which adds to the world's spiritual wealth, which sings in noble numbers the long, fateful odyssey of humanity.

To Parents—Don't Give Up Your Music

By Thomas Tapper

Any parent, the mother particularly, who has studied music, possesses an investment that is of value for at least two generations, probably three.

One often wonders how little children would fare if they were left to get food and clothing as they often are left to get their music education. True, there is often the teacher to guide and comfort, but she cannot be with the child all the time. Therefore the first months, as she should be, while she is with the little pupil, is compelled to practice alone, to cook her own meals—so to speak—to eat and shape her own garments. We all can look back upon periods of solitude when we were compelled to do those things which we did not know how to do. I do not wonder that little children often literally have to practice. An hour of that form of inquisition is surely interminable.

And here is where mother's music training should be most useful. She can save the potential浪费 represented by the music lessons. Any mother who will acquaint herself with the intimate loving care which Mendelssohn's mother bestowed upon him and his sister Fannie in their short five and ten minute lessons, and will visualize clearly the infinite beauty of their mutual interest, will find a model at hand of surpassing loveliness and inspiration.

A mother has only to work in close partnership of interest with the teacher, and the child will never have a dull moment in his practice periods.

School and Studio

Studies in the Curriculum of the Public School Which Compare With Musical Studies

By Paul Arnstein

School	Studio
1. Reading; must be studied from the elementary to the higher grades.	1. Reading Music; must be studied from the elementary to the higher grades.
2. Writing; studied from the alphabet to composition.	2. Writing Music; studied from written notes to composition.
3. Arithmetic; studied from simple addition to higher mathematics.	3. Arithmetic in Music; studied from note lengths and time signatures to involved rhythmic problems.
4. History; studied from the History of the United States to the History of the World.	4. History of Music; studied from ancient music to that of the present time.
5. Grammar; includes the analysis of the parts of speech and the construction of sentences and paragraphs.	5. Grammar in Music; includes everything from simple musical structure to the construction of melodies and chords.
6. Literature; from Shakespeare to writers of the present day.	6. Literature (musical); from Bach to Debussy and other composers of the present day.
7. Physical Training; all sorts of gymnastics.	7. Physical Gymnastics; Technical Exercises of all kinds—finger, wrist and arm movements.

Practical Aspects of Modern Pianoforte Study

An Interview Secured Expressly for THE ETUDE by Harriette Brower, with the Distinguished French Pianist—Conductor—Teacher

M. ALFRED CORTOT

[EDITOR'S NOTE: The notable success of M. Cortot upon his American tours, made at a time when America was afame with enthusiasm for France and French Art, has been very gratifying. M. Cortot was born at Nyon, Switzerland, of a French father and a Swiss mother, September 26, 1877. His pianoforte education was conducted at the Paris Conservatoire, where he studied with Decambe, Rouquau and Deneuvre, winning the first piano prize in 1896. A little later, after a successful debut as a pianist in Paris, he went to Bayreuth where he studied the Wagner roles under J. Kniese and acted as répétiteur of the famous Wagner opera house. Returning to Paris, he conducted the first French performance of "Götterdämmerung" in 1902. His interest in Wagner led to the establishment of the Association des Concerts A. Cortot, which he conducted largely for the purpose of increasing French appreciation of the works of Richard Wagner. His gifts as a pianist, however, were such that there was a public demand for him to return to the concert stage and he made numerous tours of Germany, Austria, Holland, France, Russia, Italy and England as a concert pianist. He then formed a famous trio composed of Jaques Thibaud, the French violinist and Pablo Casals, the Spanish cellist, and himself. This trio became very celebrated for their performances of chamber music. In 1909 he became Professor of Advanced Pianoforte Playing at the Paris Conservatoire, where he numbered among his pupils Magdeline Brard and other gifted students. He has been the recipient of many awards including that of Chevalier of the Legion of Honor. When the Paris Conservatoire Orchestra was sent to America for a national tour by the French Government Cortot was included as the solo pianist. His success at that time led to other tours. Cortot is a fine instance of the scholarly type of pianist who does not permit the academic phrasé of pianoforte study to affect his naturally emotional trend. Miss Harriette Brower, who has conducted numerous conferences of this kind, received the following interesting comments from M. Cortot during the past season. America has been the musical host to pianists of many different nationalities. With the exception of Saint-Saëns, Pugnot and Ganz we have had very few from France and Switzerland. Therefore M. Cortot is especially welcome in America at this time.]

Technique Adapted to the Student

"You wish to make the study of technique a subject matter pertaining to the technical side of piano playing," began M. Cortot, after he had seen that we were comfortably seated, and he had placed himself on a piano stool before us. "That is a very important side, for the young student. Of course, in the earlier stages, the pupil must be very exact about everything connected with technique—hand position, finger action, connection, and so on. But in presenting these fundamental subjects, the student's physique and mentality enter largely into the scheme, so that one can almost say the teacher must have a different method for each pupil. They cannot all be taught in the same way. I teach in the Conservatoire in Paris, and have ample opportunity to judge of the diversity of gifts. Naturally I have the advanced students and those especially talented.

"Do not be seated too low at the piano," he went on, continuing the subject we had been discussing. "The height at which one sits depends on what one can tolerate. If one sits too low, often the elbow is below the wrist, the effort to get power often renders the tone harsh; whereas if the arm slopes somewhat down to the wrist, as is the case when one sits higher, the hand and arm are over the keyboard, which, of itself, lends weight and strength to the tone." M. Cortot went to the piano and illustrated his meaning.

scales constantly in order to learn that principle. It is so much better to save one's strength for other things. As for variety of material, there is always plenty to be found in pieces. Take the difficult passages, one after another, study them in detail, one hand and then the other; best of all, make new material for technic practice out of them; accents may be varied, rhythms may be changed, and in many ways the passage may be developed in such style as to fix it deeply in the mind, besides making it valuable for finger, wrist and arm technic. This manner of study aids concentration and develops the resources of the pupil. It also does away with the mass of studies and books of studies which some teachers consider so essential. The pupil realizes he is working on repertoire while at the same time he is developing and perfecting his technic. Of course this applies to advanced workers especially.

"So many points need to be considered in the interpretation of a composition, aside from the technical development and performance. One of these aspects is a consideration of the epoch in which the composer lived. The men of a past age surely felt as deeply, as vividly as we do to-day, but they had a different

Rhythm Must Be Inborn

"I do not consider the metronome at all necessary. If used it is apt to induce mechanical habits. Rhythm must be inborn; the student must feel the beat, the pulse. If he cannot do this, no amount of mechanical practice will supply this defect."

"Oh, but M. Cortot," we protested. "Just think of the young people who love music and wish to study it—older people, too—who can get pleasure out of a nearer contact with music, but who, may not be blessed with this fine inner sense of rhythm. The metronome would be their only salvation. Through its use, let them learn what rhythm means. What would they ever do without a metronome?"

"Let them do something else besides music then," answered the French pianist. "I repeat it—let only those study music who have an innate sense of rhythm. You know what Hans von Bülow said: 'In the beginning was rhythm.'"

"And you would not permit use of the little monitor, even if it brought about the desired result, that is—educated the pupil to a sense of rhythm, which he seemed to lack at the start?"

"No," was the decided answer, "because it would be an educated sense, not inborn."

Teacher Like a Physician

"A thoroughly competent teacher will adapt his work to the needs of each pupil who comes to him. He takes the place of a physician and should be able to administer the correct remedy for every pianistic illness. He has all kinds of hands and various sorts of minds to deal with. A very large hand, with long fingers, can do quite different things from the short, fingered, plump hand. The weak, flabby hand must have special treatment. Then the mentality of each student is so different from every other. So the resourceful teacher must be ready for every emergency; must be able to teach each pupil according to his needs."

Restoring One's Technic in Fifteen Days

"How are you able to keep your large repertoire in review, or in repair?" he was asked.

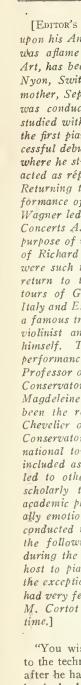
"I learn easily and must remember what I have learned. During the war I was three years without a piano, and did not touch a note. But I got all my facility and repertoire back in fifteen days."

"As there was no chance to use a piano, I was determined to keep my technic in review and as flexible as possible. I did many gymnastics with them, so they should keep in good condition. I also had a silent keyboard to work on, and found it most helpful and wonderful aid to the keeping up of one's technic. It seemed remarkable to me that I could get myself in condition so quickly; it must have been the gymnastic work I did, the clavier, and the constant mental work in keeping my repertoire in review. I learn everything very thoroughly."

A Piece Learned Is a Piece Memorized

"I consider it absolutely essential for the piano student to commit everything he attempts to learn, to memory. If he wishes to enlarge his acquaintance with music by getting the works of various composers and playing them through, there is certainly no harm in that. But this is very different from attempting to learn the pieces. For this one must study seriously, analyze the music, see how it is made up, consider its form and tone texture, and what the composer evidently intended by it."

"So many points need to be considered in the interpretation of a composition, aside from the technical development and performance. One of these aspects is a consideration of the epoch in which the composer lived. The men of a past age surely felt as deeply, as vividly as we do to-day, but they had a different



M. ALFRED CORTOT



ition of expression. This was partly due to the instruments of former times, which were small and delicate, with little power. The technic of those days was adequate for the instrument, but the dramatic power was not thought necessary. Therefore we need to play the older music in the style, tone quality, the psychological meaning it had in its time and scope. Modern music needs all the resources of the present instrument, which can be made to express all the power, the delicacy, the passion and exaltation that are now deemed essential. We have a wonderful instrument, and if we understand and can control it, we can express every emotion of which the soul is capable."

The By-product of Counting Aloud

By Harold M. Smith

The habit of counting aloud cannot be acquired too early in the musical experience of the child, for aside from its special purpose, it contributes not a little toward cultivating attention to details. The mind of the pupil who is looking intently for note-values, with the observation of their proper relation to the beats of the measure, is necessarily keyed up to a higher degree of concentration than that of the pupil who merely "pushes down keys," and it naturally follows that he will observe details lost to the view of the other.

In many tests, I have found that the product of counting, a pupil who has played a theme inaccurately without counting, will unconsciously correct many, if not all, the mistakes made on re-playing and counting aloud. Inaccuracy will often spring up after a pupil has learned a piece, for with each repetition, the act of playing becomes more and more automatic, until concentration fails to such a low ebb that the mind is merely a secondary factor in the execution of the piece. At the demand to count, the mind immediately awakens from its lethargy and once more assumes rulership over the fingers. This is merely another proof of the psychological fact that accomplishment is bound to be greater when mental concentration is applied.

However, care must be exercised in the case of many young performers, especially those who experience difficulty in transmitting the written notes into tones on the keyboard, lest the insistence on counting at the very outset serve to confuse rather than help them. It is advisable in such cases to wait until the pupil can read and play the notes readily before requiring him to divide his attention between counting and playing.

To many beginners, the act of playing alone demands all their concentrated forces. Many a pupil has been hopelessly discouraged at the insistent demands of his well-meaning teacher that he count at the very first reading. With the independent action of hands and fingers, as well as the close cooperation of fingers and eye, another excellent example is the first of Mendelssohn's *Songs Without Words*.

The rule to be observed is, in connection with cases of this nature, simply this: Consider a compound measure equivalent to two simple measures. If the accent comes on the third beat, the second half of the measure is clearly the second or accented measure of the usual iambic (unaccented followed by accented) structure. Students of harmony will easily realize that in the progression I, $\frac{5}{4}$, V, I, the inverted triad cannot have



measures are, according to rule, more strongly accented than the first and third, and the last two measures are the response to the first two. The passage is quite clearly in $\frac{5}{4}$ time, and there are really only two beats to the measure.

But let us now examine another piece in $\frac{5}{4}$ time.

Example 2 is a case of compound time (the dotted

schubert, Novetie, Op. 21, No. 1



lines are inserted by the writer). Here the accents fall not on the first beat but on the third, on the beat following the dotted line. One might think that this is a case simply of misplaced hand lines, but the fact remains that in each measure there are four accents. One has but to notice that there is a charge of harmony on every beat. Another excellent example is the first of

the student who has some artistic taste will seldom go wrong on the subject of compound times; if he is a conscientious worker, all he needs is a little help and suggestion.

"Eduard's Note: It is true that even the great composers have at times been a little careless in the matter of notation. But we may have that Beethoven acted advisedly in marking this piece at the first reading with a dash. If Gordon is accustomed to play it faster than the majority of good players at the commonly accepted tempo $\frac{4}{4}$ = 68 to $\frac{5}{4}$ = 72, there are certainly four dignified beats to the measure, with a secondary accent on the third.

How Much Do You Practice?

By Elizabeth A. Gest

Time reduced to six minutes. Play a few measures of something that is "running through your head"—arpeggio time, seven minutes. Leave room to get glass of water—studies reduced to sixteen minutes. Called on phone—Bach reduced to fifteen. Postman rings bell—look over mail and reduce pieces to twenty-two minutes. Search for part of missing piece—review reduced to sixteen minutes.

Your actual schedule would be—

Exercises	Studies	Arps.	Arps.	Studies	Arps.	Blow	Blow	Review	Total
10	10	10	10	20	20	30	30	20	90 min.

Now put your watch on the piano and see if you come up to "scratch."

Open piano at nine A. M. Lose three minutes getting music ready. Time used for exercises reduced to seven minutes. Look out window at passing vehicles—scale

time should be 2 hours—day = 12 hours per week.

Seasong of 16 weeks = 240 hours per year.

As it should be, . . . minutes per day = 9 hours per week.

Loss by waste, . . . hours per year = 360 hours per year.

Do you think you can afford to carry that deficit?

Accenting Compound Measures

By Philip Gordon, M.A.

The subject of compound measures is always a bugbear to the student. We have the general rule that $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, etc., are simple measures and $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$, etc., are compound. But the exceptions are so numerous that one is hopelessly baffled. For instance, example 1, which is written in $\frac{3}{4}$ time, is not compound, but simple. The piece is really in $\frac{5}{4}$ time, since there is but one strong accent in each measure. The second and fourth

are stronger accent than the third in fundamental position. Those who have not studied harmony will at least realize that in example 1 there is but one heavy pulsation to a measure, whereas in example 2 there are two. Whenever there is a very strong accent on the third beat of every measure and one not quite so strong (yet stronger than the usual subordinate accent found ordinarily on the weak part of the measure), on the first, the measure is compound. Bach's *Brandenburg Suite* is very clear and simple to be examined.

Even so brief a dissertation as this must record the interesting case of Rubinstein's *Kammermusik*. The first movement (Moderato) is clearly in $\frac{5}{4}$ time, though the indication is *C*. We quote a few measures. The next part (*Piu Mosso*) is, on the other hand,



clearly in $\frac{4}{4}$ or compound time, as example 4 shows. That is to say, if we ignore for the moment the change



in tempo, one-quarter in example 4 is equal to one half note in example 3. Yet the writer has heard the *Piu Mosso* played at break-neck speed because the student did not know the first part was in $\frac{5}{4}$ time. After the second part comes a *Lento*, which, though there is no change in the time signature, is clearly in $\frac{2}{4}$ time. Almost at the very end of the piece the theme of the *Piu Mosso* is repeated, but there is still no change in signature, though here the time is $\frac{4}{4}$. After four measures of *Lento*, the time is again in $\frac{5}{4}$.

The student who has some artistic taste will seldom go wrong on the subject of compound times; if he is a conscientious worker, all he needs is a little help and suggestion.

"Eduard's Note: It is true that even the great composers have at times been a little careless in the matter of notation. But we may have that Beethoven acted advisedly in marking this piece at the first reading with a dash. If Gordon is accustomed to play it faster than the majority of good players at the commonly accepted tempo $\frac{4}{4}$ = 68 to $\frac{5}{4}$ = 72, there are certainly four dignified beats to the measure, with a secondary accent on the third.

Your actual schedule would be—

Exercises	Studies	Arps.	Arps.	Studies	Arps.	Blow	Blow	Review	Total
7	6	14	15	22	16	90 min.			

As it should be, 2 hours—day = 12 hours per week.

Seasong of 16 weeks = 240 hours per year.

Loss by waste, . . . hours per year = 360 hours per year.

Do you think you can afford to carry that deficit?

More Advanced Technical Exercises and the Relation of Technical Exercises to Studies

By OSCAR BERINGER



THERE are two primary qualities of touch, name'y, legato and staccato.

Legato implies the joining of two or more notes with no cessation of sound; staccato the detaching of every note with cessation of sound, be it ever so small, between each two, so far as exercises have been played legato, but all of them, and should now be practiced with stationary touch as well.

The old composers, Beethoven included, divided staccato touch into three kinds. The following marks were used to distinguish one from the other: \downarrow \uparrow

The first, the dash denoted a quarter sound and three-quarters silence. The second, the dot half sound, and half silence. The third, the dot and slur, three-quarters sound and a quarter silence.

The dash is now almost obsolete; Brahms uses it occasionally, and in my opinion it is a pity to eradicate it. It seems to me that all three have their value in helping to establish the character of a composition. The dash is especially useful to indicate *pizzicato* effects, for which the word *secco* now generally used by composers.

We will now consider in what way these different species of staccato touch are performed. The first and most important is called wrist-staccato, but more properly named hand-staccato. To produce this the arm from shoulder to elbow must sing loosely in much the same muscularly relaxed condition as in legato touch. But from elbow to wrist the muscles require some contraction so as to permit the lower arm to remain in a suspended, or as Mathay calls it, in a self-supported condition.

The weight of the hand will be found quite sufficient for tone production. This is accomplished by a fall of the hand from the wrist, the latter being in an absolutely relaxed state, the fingers moving hardly at all, only sufficiently so as to insure accuracy, and to avoid two or more fingers alighting on the same note. The fingers themselves must be in a less fixed state than for legato.

Staccato demands entirely on the upward movement of the hand. The downward movement determines the quality, the upward movement the quantity of the tone. Nevertheless, I would advise the downward movement to be practiced, without the quick release of the key being observed. The hand must learn first to fall correctly on the key before it is taught this subsequent quick release which is necessary to insure staccato. The quicker the release, the shorter will be the tone. If the down and upward movement of the hand, taught together, should be done with the hand weight not being equally transferred from note to note.

In practicing staccato it will be best to begin with the simplest five, or rather two finger exercises and continue these exercises in the same order as for legato. Extended arpeggios are excluded. They ought to be taken much later with staccato touch. In scales this is not possible, and can only be attempted by a kind of compromise.

If more than three thirds follow on successive keys this will in ascending will have to release its key immediately after contact. In descending the upper note suffers, as the third finger will have to leave its note at once.

If the fingering in the following example is taken, the changes will occur in the places marked with the star.

Tone production commences when the finger reaches the surface of the key, then why throw back the hand to such an enormous distance? Surely this is nothing but a waste of space and energy. The staccato of which we have been speaking is the one principally used, excepting for those passages which require light and rapid playing. In this case we have the staccato of the tone being produced by the finger action. Hummel in his *Technical Studies* describes this as "hurrying the fingers away from the keys very lightly in an inward direction, the fingers being rapidly drawn towards the palm of the hand." This kind of touch is

especially necessary for the rapid repetition of the same note as in the following example:



For soft staccato chords the first kind of touch is used. If more force is required the lower arm from elbow to wrist has to assist, and in very loud chords the upper arm has to come to the rescue as well.

It is best to teach hand-staccato only at first and leave finger and arm-staccato till a later period.

The next technical exercises which should be taken in hand are those dealing with double notes, thirds, sixths, etc.

It is advisable to begin with thirds and to practice them legato. We should begin with stationary hand, as in the following example:

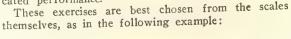


Then follow exercises with moving hand as in the following example:



Scales should come next, but before beginning these it is advisable to take preparatory exercises for the movement of the thumb, as this is rather a complicated performance.

These exercises are best chosen from the scales themselves, as in the following example:



It will be noticed that these exercises are not in the key of *C*. The reason being, that it is much easier for the third finger to go over the fourth or fifth on a black key than a white one. It is always better to start with the easiest.

In exercises with stationary or moving hand it is possible to get absolute legato. In scales this is not possible, and can only be attempted by a kind of compromise.

If more than three thirds follow on successive keys this will in ascending will have to release its key immediately after contact. In descending the upper note suffers, as the third finger will have to leave its note at once.

If the fingering in the following example is taken, the changes will occur in the places marked with the star.

The compromise is effected by the upper note in the right hand being played as legato as possible in ascending, the lower note in descending.

In the left hand the same changes occur in the opposite direction.



Legato passages in sixths necessitate considerable extension of the hand, which affects arm relaxation. It is therefore better to postpone such exercises until this latter has become second nature to the pupil.

But staccato sixths should now be practiced as a preparation for the sixths.

These are especially necessary for smallish hands which are not yet capable of reaching an octave. These exercises should be played throughout with the thumb and the little finger. The hand must be slightly raised about an inch above key level as the tone must be produced by a fall of the hand from the wrist on to the keys. In quick passages less than six inches will be sufficient. I must advise young teachers against the taking of sixths in the far-as-possible method.

Other passages must begin in the key of *C*. The white keys are easier to reach as they are nearer the player. It is better not to attack the keys too near the edge; that is not too far from the black keys, so that when black as well as white ones are required, the necessary shifting of the hand forward and backward is limited as much as possible.

It is best to begin octaves on one sixth or octave, repeating the fall and subsequent rise, and can accomplish this with the minimum amount of necessary contraction.

This should be gradually extended to 2, 3, 4 and 5 octaves before the scales in octaves are attacked.

Example:



Scales should come next, but before beginning these it is necessary to take the fall of the wrist in the act of approaching each new octave.

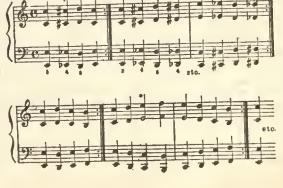
The following examples are very good preparatory exercises for the thumb and little finger.

Example:



It will be much easier for the fourth finger to go over the fifth from a white to black key, these exercises should be begun with chromatic passages as follows:

Example:



Trills form a very important part of pianoforte playing. I have not taken them sooner as an entirely new movement is required for them. This consists of a side to side rolling movement of the lower arm from elbow joint. The best trill can be accomplished by dual exertion, namely, finger movement combined with the roll of the fore-arm. The name "shake," sometimes applied to the trill, indicates this motion.

In our first five-finger exercises, the fingers have already been trained to a certain extent on trills; but this is not enough, as still further train independent finger movement. The best exercises for this purpose are finger exercises with hold-down notes; that is to say, three fingers being silently held while the remaining two are being exercised. These exercises are especially of use as a preparation for the manifold passages which are met with, where one and the same hand has to play other notes simultaneously with the trill. In such passages the arm can be of very little assistance; the fingers alone have to do the work.

For trills with arm-roll, it is best to take some preliminary tremolo exercises, such as the following:

Example:



In combining the two movements care is required in order not to exaggerate this elbow roll. This should be only sufficient to allow of the following of the natural impulse felt by every performer, especially in long trills.

How natural this impulse is can easily be proved by playing trills in thirds in one hand, and fingering them in the normal way. $\frac{3}{4}$ In these it will be found impossible to use other movement, and consequently speed becomes very difficult. But if fingered in the following manner (which will allow of some amount of arm-roll) $\frac{1}{2}$ or $\frac{2}{3}$, much greater speed is possible, and they will be found easier in every respect. Most players will use this fingering in preference whenever it is possible.

The next problem to be solved is extensions—*i.e.*, passage extending beyond the compass of an octave. These require a more pronounced lateral movement of the hand than is necessary in broken chords.

In the following example the hand has to turn laterally in order to reach the top note E. Further assistance is rendered by a slight rise of the wrist when in the act of reaching this note.

Example:



Many teachers, especially of late years, have asserted that études are not necessary, that purely technical exercises are of much more use, as in these the player has to concentrate on the movement and nothing else. They seem to forget entirely the real object of technique, which is a preparation for real artistic music-making. I need scarcely say that I do not agree with their view. I consider it of the utmost value never to lose sight of the artistic side, even from the very beginning, for fear of pupils becoming mere technical machines. They run the great risk of becoming so, as it is only possible for pupils to concentrate their minds for a comparatively short space of time on technical exercises even if the possible changes advised by me in a former article are adopted.

Pupils will, however, not only be interested in applying the already-acquired technique musically, but will give the beneficial result of their technical practice will give them a renewed interest in all further technical efforts.

The words "applied technique," translated into practice, imply the necessary combination of études and technique. After any particular species of technique has been conquered it is time to select an étude which deals entirely, or at least mostly, with that particular branch.

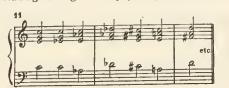
In the earlier stages it is unwise to introduce an étude which requires too many forms of technique. Later on this is less important.

In conclusion I may say, that in advising the technical exercises and études combined, it is from practical experience that I am speaking.

The pupils who have come to me from teachers who have tabooed études, have almost invariably played mechanically, and with little real musical expression.

Those teachers who have come to the other extreme and who are not quite sufficient technical preparation, make as great, or even a greater mistake. Their pupils are hampered every moment through want of technical preparation by the inability of the hands to express what the mind wishes. No, both technique and études have their place in the artistic training of the pianist.

S.—I must once more call attention to the necessity of not only playing all technical exercises in C, but to transfer them into other keys. The following simple modulatory scheme (by semitone progression leading through all keys) may be found useful:



Starting Them In

By C. Roe

ALMOST all the modern piano instruction books start the young student in playing with both hands, but with both parts written in the treble clef. When we remember them coming so late in the course of the book, we can hardly think of this part of the book as being a great many teaching to these books. Both clefs should be taught in the first lessons. It is very confusing to a beginner, and especially a child-beginner, to try to learn the bass clef as soon as he has the notes of the treble clef fixed in his mind.

One pupil said it made her feel like Emmy Lou—she first learned that the second line of the treble staff is A, and then, that A is the note A. She then, after five tries, said to me, "Tell me all about them that A is Do, but if we teach the Do as soon as the A it is much easier." Here is where a nice, big chart comes in handy. Take the old method of writing the notes up and down from middle C, and have the pupil write the notes on the chart beginning with middle C and going to the last line on both staves.

Beginners are slow in reading the bass clef, and the left hand part is difficult for them, anyway. They hesitate as much in reading the bass clef when written in the bass staff as do when it is written in the treble. Not only are time and patience saved, but much confusion is avoided by writing both staves and the child can play other easy songs which he may see—pieces outside his lesson—and nothing is so encouraging to a child as to find out something for himself.

In the selection of the earlier studies it is better to take those that are chiefly technical in their purpose, but, as the pupil advances, the more musical studies may gradually be introduced.

THE ETUDE

First Steps in Memorizing

By J. H. Roberts

A pupil recently gave me as the reason he thought memorizing a profitable procedure that it formed a good foundation to retain impressions which, otherwise, slipped through the mind like a sieve.

The following method has proven good in my own work with all except the younger students:

Assign a page of the new piece and ask that it be memorized with the hands separated. Then take four measures, or an entire first section, and have the student play the right hand three times and then attempt it without the left. If he gets through it, good, if not, go over it three more times or until it can be played accurately without the music. Now test it by playing it again three times from memory. If he gets through it once, and yet the second or even the third time makes a single mistake he must go back to one hand again until successful.

Continue this with the right hand through the entire lesson—play at a time. Now test through the lesson two phrases at a time from memory. Then test through the entire right hand. The left hand must be worked through in the same manner.

The next lesson, put the hands together, play and test a phrase at a time.

Memorizing this way brings out a closer concentration and observation of details than playing a hundred times with the music.

How to Concentrate in Music Study

By Sarah Elizabeth Spratt

Every day bright, ambitious students of music ask "how can I learn concentration in my practice?" A very famous piano teacher says that concentration is the cultivation of a steady mind, to prevent it from going capriciously here and there, under the influence of interests which happen to be present at that particular moment.

The busy music-loving student does concentrate to some extent, but usually only on the subjects that interest him most.

Let a botanist and a geologist take the same walk; the botanist will see only the flowers and plants; the geologist will see only the stones, and different layers of earth. At the end of the walk each will be ignorant of other objects than the road that those upon which they have concentrated their minds.

This illustrates the difficulty of the methods of practice employed by the majority of music students. For instance, a student may be all that is desired, so far as rhythm and fingering are concerned, but he becomes so accustomed to listening only to rhythm in his practice that he finally becomes tone-deaf, and his playing sounds monotonous and harsh to others. Another pupil may have a beautiful, sympathetic touch, but he is so intent on tone that he neglects rhythm and fingering. Concentration should be taught to quick, accurate sight-reading; an ear that is trained to detect the slightest flaw in rhythm or time and a sympathetic comprehension of every mood the composer wishes to convey. A good plan would be to write the following on a piece of cardboard and keep it before you while practicing:

(Sight-reading.
Rhythm and accent.
Correct playing: Phrasing,
Fingering and position.
Expression.
Pedal.)

Perhaps the best plan to begin with would be to take your old pieces, play very slowly, note every sign. You will be sure to discover something you never noticed before.

If at first you cannot properly concentrate on all the above-named requisites, try one or two at a time. First, thoroughly concentrate on sight-reading and fingering; the next time rhythm and phrasing; and the next time pedaling and expression; then try putting them all together.

GENIUS is the agency by which the supernatural is revealed to man.—LISZT.

"I CAN always leave off talking when I hear a master play."—ROBERT BROWNING, *A Toccata of Galuppi*.

THE ETUDE

Practical Suggestions in Teaching Beginners the Pianoforte

By EDITH LYNWOOD WINN



then start in again. The conservatory teacher, who has to teach "by the clock," cannot allow this diversion. In this case, if the child sees something interesting, put it out of his reach until the lesson is over. Then tell him to listen to a story, and put the article in your story.

Harold Bauer in his Paris studio allowed no pupil to have distracting influences. His walls were bare, his study simply furnished, and his piano devoid of books, pictures, etc.

This constitutes the ideal environment for a teacher at his lesson. There must not be too attractive things around. *The matter of intense interest is the lesson.*

Destructive Criticism

You cannot change a child's nature. A boy wishes to engage in many pursuits. If music seems unmanly, he will dislike it. If you show him the pictures of Hoffmann, Heitzl, Elmaz, and others, who played very well in childhood, to prevent music more.

Teach him other different pieces from the boy. The subject of a piece awakens imagination. A boy cannot tolerate a piece about a doll; it is difficult to awaken his interest in flowers; but bird subjects or the manifestations of nature interest him. Marching music is his delight. He can see the soldier's stride and feel the pulse of the stirring drums. To destroy his picture, or make fun of his impressions, is wrong.

Nothing hurts him like being belittled. Once a boy tried to play a piece of his grandfather's on his piano. The teacher found this out and requested him to play it again. She played them, too, and remarked that the old dance forms were very useful, if taken as a guide.

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Water Lily and a Wild Rose. Can you think of anything sweeter than these subjects?

Sometimes the game may be played thus: Place a picture of a composer in each child's hand. Let the child go to the Post-Office, after writing on his picture the name of the composer represented. Address the letters thus: Mozart, Germany; MacDowell, America; Nevin, America; Elman, America; Bach, Germany; Grieg, Scandinavia. Very young children may not be able to play the game thus, however. In this latter case, deal with the childhood of the composers, and contrive simple, childish letters.

The Hotel Game

The children are told to say: "I am very tired to-night; will you give me a bed and supper?" "I am the hotel keeper." I say in reply: "I must know who you are. Come into my office." Each child has a card pinned to his or her shoulder. The answers are as follows: I am Hindel, I once lived in England. I am Heifitz, I am a great violinist. I am Madame Homer, I sing in opera. I am Josef Hofmann, I am a pianist. I live in America. The game of names is too difficult, substitute other devices: I am the C Scale. I begin on the first added line below the staff.

I am the staff. The notes lean on me.

I am a half note. Two of me make a whole note.

The children form their own definitions.

Game of Composers

Place about twenty names of composers around the room, pinned to the wall. Number each one. Give each child a piece of paper and tell him to write down the names of composers as fast as he recognizes them. The one who has answered the greatest number correctly, receives a little gift.

Saving Hours at the Keyboard

By Hermann Becker

It is my endeavor to show in this little essay how a short series of concentrated muscular exercises for the fingers will save hours of weariness and eliminate the hours of wearying and mechanical finger exercises.

These little exercises may be practiced away from the student's particular instrument, and thus the whole of the mental concentration is given to the fingers.

There are many students of stringed instruments and pianoforte who, through lack of time, physical strength, or both, are unable to perform the drudgery of prolonged finger exercises on their particular instrument, in order to attain strength and independence of fingering necessary to attain tone and technic. That these hours of finger toil are unnecessary I shall endeavor to show, and why.

It is a well-known fact that muscular strength may be prodigiously increased by concentrating the mind fully on the muscle or muscular group where the development is required. Further, it should be equally well known that development attained with such concentration of mind upon the particular muscle is increased at a greater ratio the more one makes use of one's powers of application and concentration. In other words, it is far better to concentrate fully for a short period of time while training the muscular system than to perform prolonged exercises without concentration.

Scientific Reasoning

This point thoroughly understood, we now proceed to show this is true. A group of muscles is scientifically exercised under one's own control when rich blood is sent to that group in greater quantity and force. The old tissue is broken up and absorbed under this increased pressure and is eliminated from the body through the lungs and skin, the ultimate relaxation enabling the increased blood pressure to continue the journey, replacing the old with not only new but stronger tissue.

When we lift a finger from the keyboard it is in answer to a mental order compelling the action. The greater the mental impetus or stimulus the greater will be the physical stimulus, always providing that the muscles are trained to responsiveness. We will assume that a fifth (little) finger trill on either violin, 'cello or piano is being practiced. This is a difficult finger to trill—why? Because in everyday life the ring and little fingers are rarely used, and have become bound by a long period of inactivity, generation of disease. This ligament has to be loosened by mechanical exercise before these fingers can become independent.

Before these muscles can be rendered completely loose and independent it is imperative that the utmost limit of their contraction be used, as well as the utter relaxation.

When one practices exercises on either keyboard or fingerboard the fingers fall on the keys or strings—but no further. Each finger is capable of a much greater contractile movement than the keyboard or fingerboard will allow, therefore these digital exercises as generally practiced do not allow of the full stretch and contraction of the fingers.

How Many Pieces Should a Pupil Learn During the Year?

By T. L. Rickaby

As a general rule music pupils do not have enough music to show for the time they spend in lessons and practice, because the majority of pieces assigned are often too long and are usually intended for recital or exhibition purposes. So that weeks and even months are given to one solo when the time might have been

be dropped relaxed in the lap, and the whole series of movements performed in a like manner with the right hand.

The whole exercise should occupy ten minutes, and should be performed twice a day.

Exercise No. 2

The first exercise having been performed twice a day for one week, Exercise 2 should be taken.

(a) Position as in (a) of Exercise 1, fingers on tip and quadrant.

(b) Raise second and third fingers together as high as possible from table.

(c) Keeping fourth and fifth fingers in position, push the raised digits to their utmost stretching capacity below the table.

(d) Follow instructions as in (d) of Exercise 1. Move the lowered fingers about whilst endeavoring to stretch them still more and more downwards.

(e) Raise fingers to position (b).

(f) Repeat once more.

In this series of finger positions each group of two fingers should be used. They are paired in this order:

Second and third (as illustrated); fourth and fifth; third and fourth; first and fourth; second and fourth; third and fifth.

(Note.—Second finger always means forefinger, the others following in order.) This exercise must be also performed by each hand in turn following the remaining instructions as in Exercise 1.

Exercise No. 3

This should be done during the third week, and is the most strenuous of the three.

(a) Position as in (a) of Exercise 1.

(b) Raise second, third and fourth fingers as high as possible from table, levering strongly on fifth finger (with joints bent outwardly).

(c) Push the raised fingers as far below the table as they will go. The fifth finger must be kept with joint perpendicular to table.

(d) Raise these digits as at (b), and repeat. (The concentration on stretching for a period of twelve slow counts must not be forgotten.)

Here we have the fingers pushing down below the table in groups of threes.

The groups follow in this order:

Second and fifth (as illustrated); third, fourth, fifth; second, fourth, fifth; second, third, fifth.

This exercise will stretch every muscle and ligament connecting the fingers and hands, and should speedily reduce any difficulty of finger strength or independence.

A violinist or cellist would considerably benefit by practicing the exercises, using his bow along the edge of the table. The violinist should hold his instrument in the same manner as the mandolin is held. When practiced in this way, the violinist or cellist has the added advantage of hardening his finger tips from their firm placing on the strings.

formative as to technic, rhythm and taste, but afterwards real piano music—the genuine literature of the piano—should be taken; not so much for display, but for the pleasure it gives for personal culture and artistic development. Just as many pieces may be taken as the pupil has musical intellect to understand, the ability to accomplish and the time to learn.

THE ETUDE

THE ETUDE

Secrets of the Success of Great Musicians

By COMMENDATORE EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); List (July); Tchaikovsky (August); Berlin (September); Grieg (October); Rossini (December); Wagner (January); Schumann (February); Schubert (March); Mendelssohn (April); Beethoven (May), and Bach (June).

Mozart

This series of articles has in the first place the purpose of stimulating the young as well as the old musician to the emulation and, as far as possible, to the imitation of the great, in order that they may reap the full benefit of their gifts and their labor. In Mozart, however, we are confronted with an anomalous fact. Some of his traits are clearly those of a genius, while others on the contrary would be censured. We have here a musical genius, perhaps the greatest that ever lived, whose industry and assiduity in his work were incessant—yes, phenomenal!—whose integrity of character was praised by all his contemporaries. Yet he languished in poverty the greater part of his life, having to fight hard for mere existence. That, of course, would not be very encouraging for students trying to follow in the footsteps of one of the greatest geniuses of all time, as a very early and tragic death (in 1791) when the children were respectively six and ten years of age, began to travel with them to show—as he said—"the wonders of God" to the world.

They first went to Munich and after that to Vienna. The Empress Maria Theresa and her consort were very fond of music. They received the children with genuine cordiality and fondness. At the court of the Empress, as at a very early age, little Wolfgang without any more ado leaned back on the lap of his mother and kissed her. To the former, Maria Antonia, who had helped him from the slippery floor he declared:

"You are good and I'll marry you."

The youngest son of Maria Theresa, the handsome and amiable Grand Duke Maximilian was of the same age as young Mozart and he remained his friend, as he was subsequently the patron of Beethoven. He now was in his sixth year, and he studied to play the violin. Wolfgang soon mastered the Italian style of voice. It was in London that Mozart wrote his first symphonies. Their journey back in 1765 led them over Holland and they finally returned after an absence of more than two years to Salzburg laden, not so much with money as with fame.

Mozart in Italy

The journey taken thus early in life was of great advantage to Mozart. He learned to understand men, to appreciate the world, to make friends, to be a good companion. His readiness and skill in music soon became so great that he was able to play almost everything at sight. His little sister also made extraordinary progress at a very early age. Her mother, the Empress, and the father made use of the opportunity, he found to engage an excellent Italian singer as an instructor to Wolfgang who soon mastered the Italian style of voice. It was in London that Mozart wrote his first symphonies. Their journey back in 1765 led them over Holland and they finally returned after an absence of more than two years to Salzburg laden, not so much with money as with fame.

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The reception extended to the Mozarts in London (1764) was still kinder, for the royal couple themselves were German and Handel had already laid a lasting foundation for the appreciation of genuine music. Their stay in England was a success a long time and the father made use of the opportunity, he found to engage an excellent Italian singer as an instructor to Wolfgang who soon mastered the Italian style of voice. It was in London that Mozart wrote his first symphonies. Their journey back in 1765 led them over Holland and they finally returned after an absence of more than two years to Salzburg laden, not so much with money as with fame.

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The marriage of an architect took place in 1766. The father died in 1773, the mother in 1778. For the first time that Italy and Italy alone was the proper training school for the young genius. The emperor was very fond of music. He gave a performance of an Italian opera—*La Flota Semplice*—but when the emperor was ill, Wolfgang tried to put his arm about the neck of the painted Mme. de Pompadour as he had done about that of Maria Theresa he was met with a rebuff and wounded to the quick he cried.

"Who is this person that won't kiss me?"

The unsophisticated child did not yet know that

rouge and powder were liable to come off with his impenetrable embraces. The princesses were all the more amiable and did not trouble themselves about etiquette. Everyone adored him, and when he came even everyone noted the moment he heard it coming without a piano and play accompaniments by ear only. No wonder he was greeted everywhere with thunders of applause.

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THE MOZART CHILDREN AT COURT

Color and Music

By Edwin Hall Pierce

Some have rather fancifully endeavored to trace an affinity between certain colors and the tone of certain instruments, making the trumpet red, the violin violet, etc.

Certain Indian tribes (see the article by Thurlow Huntington in THE ETUDE for January, 1918) actually associate colors with absolute pitch, calling F red, A blue, C yellow, D orange, E green.

Again, in recent years, various composers, for instance Scriabin, in his *Prometheus*, have attempted to combine a display of changing colored light with the performance of a musical score, the colors being elaborate and numerous. Yet, again, there are accounts of "Song and Light" Festivals in city parks, in which a display of colored lights adds to the charm of Community Singing.

The question naturally arises in the mind: Is there any real affinity between sound and colored light, or between a particular sound and a particular color? Let us briefly consider the nature of each and we shall be better able to frame an intelligent answer.

What is Sound? What is Color?

Musical sound is that sensation caused in the ear by regular vibrations of the air at a rate not lower than 20 nor higher than 4000 a second (approximately).

Color is that sensation received by the eye from vibrations ranging in frequency from 350 million vibrations a second to 757 million million a second.

Sound-waves must travel through the air; light-waves can pierce the emptiness of interstellar space. A physicist would enumerate still other differences, but these are sufficient for our present purpose.

Having a More Perfect Sense Than Sight

As every one in ignorance knows, the "octave" of any musical tone is that tone having just double the number of vibrations in a given time. The human ear can distinguish a range of nearly or quite eight octaves. On the other hand, if we attempt to find "octaves" in the color spectrum we are immediately struck by the fact that the whole range of color vibrations embraces less than one octave, viz., from 350 million vibrations a second, but not quite twice as many as deepest, with 350 million. The logical deduction is that hearing is eight times as efficient a sense as sight.

How Connect Color and Tone?

Professor Wallace Kimball, in his work on *Colour Music* (London, 1911) very ingeniously presents a table in which certain colors correspond to certain tones of the scale, according to their vibration numbers.

Approximate Colour	Approximate vibrations per sec. (millions)	Normal vibrations per sec.	Notes
Deep red	300	Mid. C.	256
Orange	430	D	277
Orange crimson	466	D	298
Orange	500	D ²	321
Yellow	533	E	341
Yellow green	566	F	363
Blue	600	F	383
Blue green	633	G	405
Indigo	666	G ²	428
Deep blue	733	A	447
Yell. blue	737	B	490
Iravitative	—	C	512

The weak point of this, however, is that he has arbitrarily taken C to be the equivalent of "deep red." Now if C is deep red, then E is yellow, A is indigo, etc., exactly as he claims, but he has failed to determine the exact correspondence.

Let us endeavor to trace more intelligently the mathematical relation between color vibrations and tone vibrations. Taking the vibration number of middle C (at International Pitch, 256 a second), and going upward by octaves, we have the numbers:



Beyond this we pass the limit of human hearing, but let us suppose, nevertheless, that we can keep on going up octave over octave. By use of logarithms and the kindly co-operation of Professor Edwin V. Huntington, of Harvard, we find

$$256 \times 2^1 = 512 \text{ million million}$$

$$256 \times 2^2 = 1024 \text{ million million}$$

$$256 \times 2^3 = 2048 \text{ million million}$$

The entire range of color vibrations would, therefore, lie between the 40th and 42d octave above middle C.

On comparing this with Professor Rimington's table, we find that middle C, raised 41 octaves, will be, not deep red, but yellow (tending slightly toward green) and that A flat below middle C, raised 41 octaves, will be the true "deep red." We may now easily prepare a simple table:—

A	= Crimson
B	= Orange
C	= Yellow
D	= Green
E	= Blue
F	= Indigo
G	= Violet

This table rests, not on fancy, but on strictly scientific fact.

An alternate play of various colored light would bear a very striking analogy to a simple melody. We might even transpose Gregorian Plain-Song from tone into color by the simple process of putting it "up" forty-one octaves. Take, for instance, the ancient *Tonus Regius*, and writing it in the key of C (instead of F) in order that its highest notes shall not overstep the narrow bounds of the color scale, we would obtain the following:



THE ETUDE

The Meaning of Salon Music

This word *salon*, which translated literally is the French equivalent of our "parlor," has come, by usage, to connote far more than merely the handsomely furnished room used for social gathering; it means, or did mean through a large part of the last century, the company of people who assembled for mutual pleasure and improvement at the residence of one or another distinguished and popular houses in Paris, and included people of high standing in artistic, musical, literary and somewhat political circles. One of the most eminent of such houses was George Sand (Madame Dudevant), a friend of Chopin, and herself a talented writer of novels.

Naturally a gathering of people of that character would enjoy music as part of their customary entertainment, and, to suit their tastes, that style known as *Salon Music* came into being. As a conversation, not music, was really the main interest at these gatherings, serious music (like sonatas, for instance) would be aside the mark, yet, on the other hand, people of such a high degree of refinement could hardly be pleased with any vulgar or commonplace popular music. Brilliant concert music might possibly answer, but that, again, was too pretentious and exacting, concentrating attention upon the performers. *Salon music* was refined and pleasing without being in any way deep; it formed a mere adornment for a society that was as much a necktie as a shirt-tail or a suit of clothes.

Salon music alone can never satisfy the real musical longing of the true musician, yet it has important uses, and no player can afford to be ignorant of it. Clara Schumann's father, Friedrich Wieck, one of the greatest of piano teachers, was particular that his pupils should be versed in the best salon music of his day, as well as in the standard classics and the work of the more serious modern composers.

Some of Chopin's lighter pieces may be classed as *salon music* of a very high and inspired type. Used as *salon music* is supposed to be used, they should be played only in exceptionally cultured circles. For ordinary social gathering the productions of many less noted composers will answer more fittingly. In our day the number of those who have specially developed a taste for this particular sort of music has grown so great that we hardly know where to begin or end in mentioning the leading names. Those most readily recurring to one are possibly Chamade, Lack, Bohm, Lange, Engleman. It is a pity there is not more really fine *salon music* being produced now. Every issue of *THE ETUDE* strives to present some good *salon music*.

An Interesting Experiment for the Teaching of Touch by Weight

By W. H. Carter

Now, that teachers generally are fast becoming convinced that the so-called "absolute weight of tone" is not the best way to teach the sympathetic tone of artist players in slow movements, any suggestion of a means to acquire them should be of interest. It is far more difficult for adults and pupils who have acquired wrong habits (stiff and tense muscles) to accomplish the necessary inactions, that it is for young children, who readily relax or lapse the whole arm and the upper part of the body, especially the arm and shoulder, providing the child's mind is directed rightly. A child should be taught to look upon the key as a nicely-balanced teeter, with the hammer on one end and the fingers, hands and arms on the other, then to weigh down the key while the fingers take down a simple four-tone chord.

A child does not need to know the intricate mechanical problem involved in the action of the hand to appreciate the very happy and astonishing results brought about by using the key as a steers or teeter, while it is, as it were, in the hand by means of the fingers, even if the normal position is not maintained. He is at once master of his effects. A recent experiment, tried with absolute success on an eight-year-old boy after six months' lessons, may be of interest as bearing on the use of weight touches and the consciousness of them.

The child had been given simple chords from the beginning, and the parent suggested that, as he loved to hear the four-part harmony with the weight touches, he be given more to preserve and further his interest. For this purpose a simple four-part harmony of Red-head's hymn "When our heads down low we bow" was written down, every note lying easily under the small hand, using letters instead of notes, thus:

E E D E
C C B C C C
G G G G A A G
C C F F C C Etc.

In three short lessons these were learned, and the child can play with great quality and expression, to his obvious delight. The uses of touch, involving finger activity alone, are more successfully conceived treating the key in this way.

THE ETUDE

THE MAN WITH THE GRINDSTONE

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A rather unusual subject for descriptive writing, but very well carried out. The leap of a tenth (e sharp to e) at the beginning, played with two hands, suggests most aptly the jingling bell of the peripatetic scissors' grinder. Grade 8.

E. F. CHRISTIANI

Allegretto M.M. = 108

DREAM FANTASY

J. H. MATTHEY, Op. 194

A pleasing study in melody playing, with opportunities for employing the "pressure touch" and the *super-legato* or "overlapping touch." Grade 4

INTRO. M. M. = 84
Moderato

p cantabile

mf *espresso*

Ped. simile

ff *Fine*

Ped. simile

ff

Ped. simile

ff

ff

Ped. simile

mf

mf

f

THE ETUDE

I SPY
SCHERZINO

HERBERT RALPH WARD

A *Scherzino* is a piece or movement in lively or jocular style. A *Scherzino* is a little *Scherzo*. Rapid and accurate finger work is demanded in this number. Grade 2 1/2

Allegro M. M. = 128

ON LAKE CHAUTAUQUA
BARCAROLLE

Exemplifying some effective forms of accompaniment and ornamentation for a song-like theme; affording practice in tone production, arpeggio work and "cross hands" Grade 4.

Moderato M.M. $\text{♩} = 60$

THE ETUDE

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T.G.WETTACH

SILVER CHIMES
GAVOTTE

A dainty duet, with just the right amount of independence between the parts. Bring out fully all the counter melodies.

SECONDO

Tempo di Gavotte M.M. = 108

Tempo di Gavotte M.M. = 108

p (the melody well sustained) *cresc.* *rall.* *accel.* *prall.* *f* *cresc.* *rall.* *accel.* *p* (il melodia ben cantando) *p* *cresc.* *rall.* *accel.* *p* *cantando* *D.C.*

SILVER CHIMES
GAVOTTE

PRIMO

T.G.WETTACH

Tempo di Gavotte M.M. = 108

prall. a tempo *cresc.* *a tempo* *accel.* *f* *p* *prall. a tempo* *rall.* *accel.* *p* (cantabile) *p* *D.C.*

THE HUMMING BIRD

SILHOUETTE

A characteristic caprice. Illustrative of its title, this movement fits happily from key to key and from motive to motive. Grade 3½
Allegro M. M. = 126

THE ETUDE

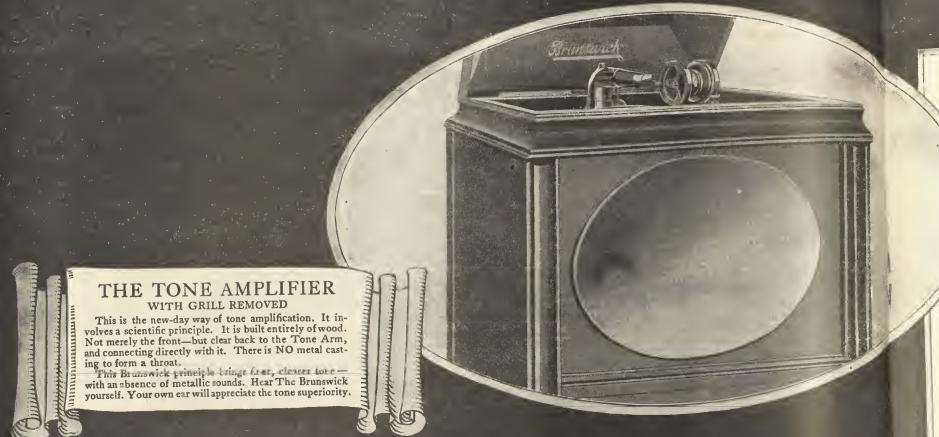
THE ETUDE

FADED ROSES

REVERIE

A little song without words, recalling a half-forgotten romance. Play with tenderness and delicacy. Grade 3
Andante con moto M. M. = 54

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Brunswick

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Pieces of this type are especially adapted to the *genus* of the pianoforte. Extreme accuracy and a light and delicate touch are required. Grade 4

Allegretto brillante M. M. = 120

p delicate

cresc.

rall.

a tempo

Poco mosso

p

cresc.

rall.

a tempo

Page 544 AUGUST 1920

Tempo I.

FARFALLETTA POLKA DE SALON

EUGENE F. MARKS

The polka rhythm is so fascinating that for purposes of idealization it has long survived the actual dance. *Farfalletta* should be played gracefully and in an unhurried manner, with careful observance of the accents. Grade 3½

Tempo di Polka M.M. = 96

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THE ETUDE

Poco animato

DING DONG
WALTZ

A little waltz movement, full of character. Grade 2.

Tempo di Valse M. M. $\text{♩} = 54$

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A STORY AT BEDTIME

In narrative style, with a song-like melody assigned to the left hand. Let the player imagine what the "story" might be. Grade 2½.

CHARLES H. DEMOREST

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THE ETUDE

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THE LITTLE ARCHERS
MARCH

In processional style, four steps to the measure. Play very crisply, but not too fast, and with sharp accentuation. Grade 2½.

J. TRILL

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SONG OF YEARNING
CAVATINA

HENRY TOLHURST

Melodies of this type should be played in broad and expressive style, using the full length of each portion of the bow. The violin must be made to sing in all the registers employed.

Andante M.M. = 72

VIOLIN

PIANO

(2nd time, octave higher, ad lib.)

mf

eresc.

dm.

Fine

Poco piu mosso

ADVICE

OLD FRENCH SONG

English version by
DAVID BISPHAMOne of the charming old *chansons*, with a captivating refrain. Suitable for *encore* use.

Simply

mf

p

Gath-er you las - ses, ros-es while you may, Old time soon pass - es, List to what I say.

mf

p

Tra la la ree ly do, La le ly lo lay, Tra la la ree ly do, la fee ly lo lay. *Fine*

mf

p

so in an hour love may fade a - way.

1. This lit - tle flow - er with - ers in a day, So choose in your May - day, seize him while you can.

2. While in your hey - day wed an hon - est man,

slower

D.S.

²⁰ IF LOVE RULES THE WORLD
in declamatory style, with much freedom of tempo.

A fine modern ballad with a very taking refrain. To be sung in declamatory style, with much
Slow and caressingly

Slow and caressingly

Lyric and Music by
WALTER ROLFE

Slow and caressingly

Love, while the twi light's fall - ing, Fair locks of gold like sun - beams And lit - tle sun-beams, fad - ing from view, Shad - ding their rays of bright - est hue; I hear your sweet voice call - ing; Thou art the soul of my day - dreams, Then do has - ten to you, true. Thou with thy love so Dear eyes with love-light blue and ten - der! Dear eyes that set my heart a - flame! Dear lips, thou art my staunch de - fend - er Dear lips that fond - ly breathe my name. I love the mag - ic of your smile; If "Love rules the World" Then the love your voice with laugh - ter ring - ing, Maestoso D.S. world must be mine, For I love you tru - ly all the while. D.S. 8'

THE ETUDE

ECSTASY

MEXICAN SERENADE

Spanish-American style. To be taken somewhat lazily, but with intense expression.

Andantino M.M. ♩ = 63

212

Spanish-American Style. *Andantino M.M. = 63*

mf

You bright-winged birds, in brake and tree,
You gold-en sun, come, flood the days

Come sing your sweet-est theme of mel-o-dy.
With warn-ing, fair-er light, with bright-er rays.

You scent-ed winds that light-ly a-wake and
Come, star-eyed flow-ers.

rove, Bring frag-rant in-cense here, from yon-der grove.
shine, in ev-ry branch and bough, on hedge and vine.

For life is smil-ing with joy and
With palm leaves sway-ink to soft winds

glad-blow-ness, And we would cap-ture its ol-fered treas-ure, Its mood be guil-ing, and its song of met-ry
ness, With lit-ting sweet-ness of bird songs ring-ing, With sun-light play-ing, where the jasmine bloom is

mad-blow-ness, Each day of rapt-ure, each hour of pleas-ure When hearts are filled with ec-sta-
ness, What full com-plete-ness, each day is bring-ing

mf

con espress.

sy, When love is dawn-ing, Ah, then how fair the world can bel

colla voce

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Department for Voice and Vocal Teachers

Edited for August by the Well-known New York Teacher

MR. WALTER L. BOGERT, M.A.

"Thank You for Your Most Sweet Voices!"—SHAKESPEARE

Ideals and Methods

With Practical Hints and Opinions of Great Authorities



WALTER L. BOGERT, M.A.

[EDITOR'S Note.—Walter Lawrence Bogert was born at Flushing, L. I., N. Y., graduated at Columbia University, N. Y., Columbia College of Political Science and Columbia School of Law. His musical education received at the National Conservatory of Music, New York, and the Institute of Musical Arts. He studied singing with George Henschel, W. N. Burritt, A. Freni; violin with Edward Mollehauser; theory with Max Spiske and Percy Goetschius; piano with Rafael Joseff. After giving up the practice of law he devoted all of his time to the musical art, and, in 1910, having held many important positions, he has conducted many choral organizations and given successful recitals. He has been affiliated with many musical clubs and organizations and has been president of the New York State Music Teachers' Association, the National Association of Singing Teachers and the Federal Association of Musicians of New York. He has written in a most interesting manner upon all phases of vocal study.]

or most beautiful tone for the human voice. I recall meetings of teachers, largely attended, in New York City, at each of which laryngologists presented singers illustrating their ideals of the perfect tone. The ideals thus presented showed marked disagreement, and in each case the majority of these presented expressed opinions as to the value of the tones they had heard. The scientifically perfect tone, with its full complement of overtones, its freedom, and its rather impersonal character, seemed to make less of an appeal than the tone charged with warm human emotion which most of the singers in the production Miss Julian Culp, on her first appearance in this country, was acclaimed by most of us as a well-nigh perfect artist. Yet one prominent teacher said to me, "She does not know how to sing; she does not place her voice." If, for example, two teachers of voice, one of whom is said to be either brighter or darker than the other, cannot be said to be aiming at the same result as the other, nor will he employ the same methods in his teaching.

Here, I believe, is also the explanation of the difference between the so-called Italian Method of singing and the modern method. There is a difference of ideals. Since the old Italian masters flourished, the whole Romantic Movement has arisen. The stress that was formerly laid on the purely musical side and upon mere beauty of tone is now laid more largely on the non-musical, i. e., the programmatical side. The purely musical meaning of music has come, in many ways, to be subordinated to its power as a vehicle for human emotion. The great composers like Donizetti, Bellini, Rossini, and the like, whose music has been schooled singers from its amateur condition. To-day we have between who can satisfactorily present the music of these men or that of Mozart or Handel.

Tone and Technique

So far as we can learn, the old Italian method of Bel Canto means a certain technique, a certain technique, and sought to give the student command of his tone before demanding the emotional or dramatic expression required by songs. It emphasized the fact that without technique there is art, and that, no matter how fine, or deep, or intense, the feeling, it will receive imperfect expression without technique.

On the other hand, a good deal of modern teaching seems to tend unmistakably to relegate perfection of technique to the background and to lay all stress upon emotional expression, claiming (erroneously, if we may judge from the large amount of adverse critical opinion) after a manner, among vocalists, that the development of this expression should be from the start and that technique should be

"So I find myself driven into a hopeless paradox if I attempt to separate technic from expression."

"The technician seems to fail through insufficient technic and the emotionalist through lack of sustained emotion."

"Nothing can be expressed except by technic and technic cannot be dissociated from expression as at its most brilliant. It must necessarily show the precise nature of the impulse which directs it."

"Art, technic and expression appear to me as a trinity of which the three elements form one indivisible whole. Change the proportion of these three elements and the structure vanishes. Subtract one from the other and the structure is destroyed."

As to the lack of exact terminology, two

eminent scientists, throat specialists, once

said to me that the first thing we teachers ought to do was to get together and agree

the exact meaning of the terms we use; as, at present, it was difficult, if not

impossible, to get any clear idea of a voice

from hearing what teachers said about it.

No one can, of course, deny the truth of

this accusation. I fear, in this class, we

musically trained people are not given to

exact accuracy of statement nor to nice

discrimination in the choice of our words.

I believe, however, that we can accomplish

much toward a better understanding among

ourselves and toward a more exact use of

terms by frequent professional meetings

for discussions and exchange of opinions.

For, it must not be forgotten that while

we all may listen to the same thing, we do

not all hear the same characteristics of that

thing. Each one hears only what his

personal equipment permits him to hear.

The highly trained listener hears many things

that are hidden from his less fortunate

neighbor. And, it is also true that

many of our terms are more relative than

positive. Take the terms "freedom" and

"relaxation." They sound positive, and

yet how often has the person who thought

he could be freer and more relaxed?

My constant advice to pupils is to strive

continually for greater freedom of tone

and expression, as well as for a greater and

greater degree of relaxation of all unnecessary muscles.

Relative Values

Just here I would touch upon the vexed question of the relative values of the so-called psychological and mechanical methods of voice development. Is it true, without qualifications, as the psychologists often assert, that tone must always exist first in the mind of the producer before it is manifested physically? I think not. Let me describe two cases of my own pupils. The first, a Jewish girl, a tenor, now about thirty-five years old, came to me several years ago in a state of nearly complete voicelessness; due, according to his doctor, to paralysis of both vocal

How Should It Sound?

"I have no faith in the student who says: 'I know how this should sound, but I can't do it.' My experience has invariably been that the failure to give a satisfactory performance is due to a very fragmentary sense of how it should sound. I think it would be true to say: 'I can do it, but I don't know how it should sound,' in fact, in many cases it would be true."

The question is often asked, "Why is there such disagreement among teachers of singing?" It may therefore be interesting to consider some possible explanations. It seems to me that the answer may be hinted at, if we say that it is due to differences of taste and to the lack of an exact terminology. As a result of dealing with large numbers of teachers in many conferences, I have no hesitation in saying that there are great differences of opinion as to what constitutes the ideal

THE ETUDE

ords, induced by overstrain in singing too loud and too high. Now, after considering his patient work, his vocal cords are not again and a much greater degree of relaxation of throat, tongue and jaw is evident. The voice, that to me seems to be coming with some volume and body, though with not great strength at yet, he asserts, is quite different from what he had before he came to me, and is of greater volume and finer quality than ever expected. In other words, his idea of tone has been built up by first producing it under outside guidance.

The second case is that of a girl of seventeen years of age, a soprano, who came to me but a few months ago. Of lonely origin, she has had few, if any, opportunities to hear and see much that is beautiful. When she appeared in my studio, she was attempting to sing things far beyond her, both in range and in style, with the result that her voice was marked by a pinched, throaty and strident quality, from top to bottom. If we proceed as in the other case, by means of physical exercises to strengthen the breathing apparatus, and vocal exercises to remove the interferences of constrictions, stiff tongue and rigid jaw, coupled with a judicious admonition as to the best positions for these organs, a complete change is being effected. She herself expresses surprise and pleasure at the ease, freedom, and volume which she is acquiring. She makes it perfectly clear that she has not yet, at the height I was aiming at, and it appeared. She does as well in the middle and the rest comes. Recognizing the beauty of this result, she is modeling her ideal thereon.

These cases would seem to indicate that, as to pitch, tone must always exist first in the mind of the producer; but, that, as to quality and quantity, it can only be produced so to exist if the physical organs are free from obstruction and strain, so that they can respond readily to the mental impulses. If it were true that the all-important thing was the possession of the complete ideal of tonal perfection, why should not our great critics who, from repeated hearings, possess vivid ideas of the tones of the greatest singers, insist into what greater singers themselves? Is it not well known in music that, also, that most persons have to learn how to hear their own voices correctly? It's a rare one who knows just what his own voice sounds like. Do not many come to our studios imagining they are producing results quite equal to those of some famous artists? They are not! They may have the ideal, but are unable to judge what they are doing. Again, how explain the plight of those who, like the late Evan Williams, dissatisfied with their tone, vainly seek liberation from many masters and, finally, work it out themselves by some simple re-adjustment of the vocal mechanism?

In all these latter cases the right tonal ideal may be vividly present in the mind but some unrecognized obstruction hinders its manifestation. I believe that obstruction is generally a purely mechanical question and must be approached from that standpoint. In other words, when the parts of the vocal mechanism are in perfect adjustment, the perfect tone will appear natural and before.

Those who advocate the imitation of great singers by beginners realize that it would be quite as sensible for the untrained youth in a gymnasium to attempt to himself by tugging away at the enormous weight that the physical growth can command with ease. The teacher's desire to do this by attempting to imitate the finished product of the vocal giants? It is quite as essential for the muscles and nerves of the singer to be prepared by purely mechanical or technical exercises as it is for those of the pianist or violinist. Students of both



piano and violin tense many unnecessary muscles, as do the singers, when they attempt to arrive too quickly.

Breathing

I would like now to give my readers some account of the ideas I have found useful in the matters of breathing and tone-production.

In the mind, breathing reduces itself to expansion and contraction of the body. Strictly speaking, it is not correct to talk of "inflating" the lungs, for the word "inflate" means "to blow in," and our breath is not "blown" in us, but is "sucked" or "drawn in." Again, it is erroneous to speak of expanding the chest or body by means of the breath or by filling the lungs, and by so doing pull the lungs open, thereby drawing in the breath. The only thing that expels the breath is the pressure of the body on the lungs when we contract it. So the whole action is precisely similar to that of a balloon-bellows with the large end at the waist-line.

Now we do the student experience such difficulty in the management of his breath? Because the average person carries the body in a contracted position habitually; he or she is contracted and, rarely, if ever, takes a full breath. Now, singing requires more breath, and therefore a greater bodily expansion than that to which the student is accustomed. The body, unused to maintaining this expansion, tends to resume its contracted condition, either expelling all the breath on the first few notes, or seeking to control it by stopping the outflow at the throat, thus unavoidably interfering with the tone production.

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SUMMY'S CORNER

AMONG the subdues and better popular songs appearing these days none will be found more attractive to the singer or public than the new song by W. Franke Harling entitled "Irish Rose O' My Heart" entitled by Leo Arnould. It has all the appeal and the charm that is found only in the real, successful songs.

Irish Rose O' My Heart

By W. FRANKE HARLING
60 cents
Published in two keys.

CLAYTON F. SUMMYS CO.

Publishers
64 E. Van Buren Street, Chicago
Eastern Agency —

Harold Flammer, 38 W. 45th St., New York City, N.Y.

A music teacher's outfit is not practically complete without the "Teacher's Little Book of Musical Ledger Paper" by Leo Arnould (35c). Both of these serve their definite purpose, however, and "Irish Rose O' My Heart" by Leo Arnould (35c) is another definitely useful book in this connection. It is a good idea to keep it in the country, has commented on the general lack of head resonance in the voices of our singers. My own observation tally with his. It is rare to hear a singer who is getting the full value of his resonance cavities. When we see a singer throw the head back and open the mouth very wide we may listen in vain for head resonance, because such actions generally

Tone Production
If we take a moment to notice any person, who is not actually clapping, is breathing naturally through the nose and, without moving anything but the vocal cords, he is capable of the simplest and easiest sound he is capable of, shall probably hear something represented very nearly by the "a" in "ah." This seems to me to be the only all unresonant sound the human throat can produce. It seems to require merely the approximation of the vocal bands, everything else being left in a state of relaxation. I therefore consider it to be the sound best adapted for strengthening and developing the vocal

bands or cords themselves. Accepting unreservedly the physiologic principle that if you wish to strengthen a muscle, you must not make it act only a few times under as great weight or strain as possible, but must rather make it act often as possible under the least possible weight or strain. I have, for the past six or eight years, with myself and my pupils, used this sound with entirely satisfactory results, on short, soft muze voice tones, oft repeated by slight expansion and contractive movements at the big end of the human bellow. Such practice seems to kill two birds with one stone, in that it strengthens both the vocal muscles and the breathing muscles.

Mastering Tongue Conditions

The next important thing that I have come upon in the course of my teaching work is the tongue. When we reflect that the roots or muscles of the tongue are attached to the sound-box or larynx, we can easily realize that the tension or relaxation of the tongue must affect the tone. I have had pupils come to me who had studied with the most famous teachers and still had the same difficulty, pronouncing the words and relaxing. Of course, all have at first denied the mind control, but a simple experiment generally weakens their position. Throw the tongue forward between the lips and then feel it, so to speak, with the teeth, bringing the jaws slightly together. You will find that the tongue can produce the best results with the smallest expenditure of effort and with the least departure of his speech organs from a position of repose. My advice is to treat the voice gently, never to force it to coax it into action, and to let it out gradually. Most of the right singing heard nowadays, I believe, due to undue haste in putting the formation of new tongue habits; but constant practice in speaking as well as in singing will accomplish the result. Again, the importance of correct speech habits comes to the fore. If a person habitually speaks with a tight, tense

tongue, he will probably sing that way until he corrects the error in his speech. I find that the student who puts in practice his speech the principles of correct tone production makes the most rapid progress.

As to the lower jaw and lips, I believe the student should cultivate the greatest possible relaxation, avoiding protruding the lips or shaping the vowel sounds to any large degree. The advanced student who has begun to master the technic of his instrument may do this and many other things that I find impossible in the instruction of vocal students.

I would say that he is the greatest artist who can produce the best results with the smallest expenditure of effort and with the least departure of his speech organs from a position of repose. My advice is to treat the voice gently, never to force it to coax it into action, and to let it out gradually. Most of the right singing heard nowadays, I believe, due to undue haste in putting the formation of new tongue habits; but constant practice in speaking as well as in singing will accomplish the result. Again, the importance of correct speech habits comes to the fore. If a person habitually speaks with a tight, tense

Resonance and Vocal Chords

One often hears remarks among singers indicating the belief that their unused voices are entirely due to wonderful vocal cords. Do people who make such remarks realize that the sound produced by the greatest vocal cords is not heard or appreciated because of the spaces of throat, mouth and head, would be barely audible across the room? There is no column of air or current and strictly speaking there can be no placing of the voice. What happens is this: The vocal cords or bands come together and produce pressure vibrations of the air or air-waves. These air-waves, were it not for the spaces above the vocal cords, would separate in all directions, producing but a faint sound. The throat, mouth and nose cavities, however, keep them together, concentrate them and reinforce them. In doing this they are able to sustain what we call voice. So this reinforcement or resonance would seem to be, without exaggeration, responsible for more than half of the phenomenon of voice. If this is so, how can we expect to have all the voice we are entitled to if we do not use all the resonant spaces.

Irish Rose O' My Heart
By W. FRANKE HARLING
60 cents
Published in two keys.

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Department for Organists

Edited for August by RICHARD KEYS BIGGS

"The eloquent organ waits for the master to waken the spirit."—DOLE

"The Fruits of Ambition"

By Richard Keys Biggs

OUR story, and by the way, it is a true story, began with a small boy who lived not very long ago in a village which boasted of 1,500 inhabitants. He had learned to play the piano quite nicely, having been faithful and studious in his practice. When he reached the age of 14 years he found himself greatly interested in the organ of the church of which he was a member. He had a desire so great that he availed himself of every opportunity which presented itself of hearing this and other organs in neighboring churches. By and by a desire came to him that some day he might learn to play the organ and perhaps he organized himself of a great church.

Fortune Smiles

Fortune now smiled upon our hero. He was granted permission to have some lessons and to practice upon the church organ. His teacher was a lady who had played in the church for many years. Now it happened during the fourth lesson that a loose board within the organ, which was a small tracked instrument, fell upon the organist and caused some fall or flight of the Bourdon pipes to speak each time that the pedal stop was drawn. The worthy trustees and elders of the church, being duly shocked at this ruthless breakage of their cherished organ and knowing nothing of the interior of the instrument except that it was very bad to take a look at any kind near the pipes, sent for a straightaway decided that their organ no longer could be used for lessons or practice. Even after the repair man had gone within and replaced the fallen board, thus restoring the organ to its former condition, the learned trustees and elders held to their church organ and their plan for young church organists was to have them for the organists to learn how to play. Perhaps they thought that the youngster might learn just as much by practicing upon the town pump or the family wash-boiler. At any rate, chapter one closes with our hero trying to swallow a large lump in his throat and endeavoring to keep away the feeling of despair which seemed to grasp him from all sides.

The Fire of Desire

But the fire of desire that had been kindled by his first lessons gathered impulsion and grew with such unquenchable fury that at the end of a week's time after the episode of the fallen board the lad determined that life was undurable without some further acquaintance with the organ he loved.

Karma, in further requests would be ignored by the church authorities and at the same time regretting the extremity of the measures he found himself forced to take, he decided that his daily practice must be stolen under cover of darkness. Now we must not think too harshly of our hero for this base termination, inasmuch as his whole world

of ambition centered about that organ of his dreams. He felt confident that he could do it no harm. So we find him on late afternoons and sometimes at night making his way into the church through a neglected entrance, taking his way up the dark stairs, stumbling against some obstacles until at last he reaches the choir loft and stands with beating heart admiring his silent, stately friend with the tall, gold pipes piercing the gloomy rafters of the church. But time is precious and practice is difficult.

Inasmuch as the organ had no master his first sets to work to the bellows himself until the great wooden pump handle which protrudes from the side of the casing. Having filled the bellows he retreats quickly to the console, draws that stop which he feels will consume the least amount of wind and plunges into his work all forgetful of the difficulties of understanding the organ. His young heart, engrossed in his work, when with a great snarl the pipes cease to sound and there comes from the organ a faint and afeareathensive suggestion of the donkey might give after he had deluged himself of a hearty fit of braying. The services were carried on without the slightest interruption with that little slip of a boy at the organ.

Using the Imagination

But you may remember that this same little boy, in addition to providing himself with practice, no matter how great the difficulty surrounding that practice, had made use of his imagination. He knew, young as he was, that a church organ must be able to do many things besides play pieces. He knew that the hymns must be played in a certain way to make the congregation feel the support of the organ. He knew that in certain portions



Richard Keys Biggs was born at Glendale, O., in 1886. He was educated at the University of Michigan, the Cincinnati College of Music, and in London, Eng. He has been soloist for the San Francisco and for the San Diego Expositions. He has given numerous Organ Recitals throughout the United States, and has held leading positions in New York City churches.



And in no other branch of the musical profession has the young aspirant so much to contend with as in organ playing. I will not enumerate the many difficulties he encounters when trying to obtain daily practice; the defects of the organs he finds; the indifference he continually meets. Every student has encountered these hindrances time and again. He must not only expect them, but he must accept them and overcome them if success is ultimately to crown his efforts.

Undaunted Persistence

Let me here again emphasize the importance of undaunted persistence, of dogged determination to continue and to succeed, even in the face of the most disheartening circumstances. The reason we have to-day so few really good church organists and still fewer good concert organists is because of the problems which confront the student in the earlier and more important stages of development. They seem to him of such insurmountable proportions that he too often allows his ideals and ambitions to be shattered. Many a time have I heard really talented musicians say that the organ offered such a limited field for concert work, was so little understood by the masses or even by the critics, and was so difficult of access for practice, etc., that to spend the amount of energy necessary to master it in a concert capacity seemed an absurd task.

True the field for the concert organist is somewhat limited, but the instrument is not so well known as many others and the difficulties of practice are often very trying. But to the individual who has deeply rooted within him the lofty ideal and the determination to win, all these handicaps will, in some manner be met and overcome and his endeavors crowned in the end with success and recognition.

We often hear this: "My church is so cold during the week that it is impossible for me to do any practicing." Now what organist is there who really wants to practice yet who would let the master die with these helpless words? Some organists are beings with no ambition. The only way to bring along among fact of cold churches and stiff fingers is for the organist to provide himself with a small tent and an electric or gas heater. A carpenter can build a light, collapsible framework consisting of three sides which hook together. He can cover these frames with cloth and also provide a loose cloth to throw over the top. This box-like little tent can be placed around the organ console on Monday morning and can be taken down on Saturday night. The electric or gas stove will serve to keep this tent more than warm and in the meantime there is a snug little place in which to practice even in zero weather.

Lazy Organists

The trouble too often is that organists don't really want to practice. So long as they can play the hymns, anthems and preludes in a manner somewhat acceptable they are satisfied. And, indeed, many organists who play recitals rely upon a paltry three or four hours in which to prepare a program. Who would go more than once to hear a piano or violin concert if his week's preparation had consisted of three hasty hours, and these given mostly to technical work? And yet many organists expect to be considered what organists regards like with this slipshod sort of preparation as their backlog.

To become a concert organist of equal

rank with our great pianists or violinists it is necessary to spend many hours daily hard mental and physical work. The pieces must be studied with close at

tention to detail, that intimate knowledge of the possibilities of every measure and every phrase of the music which alone can make for greatness in the performance.

The present writer has spent many hours in the company of pianists of distinction comparing notes upon certain aspects of pieces common to both the organ and piano. The exchange of ideas upon the interpretation of this or that phrase and

the broadened horizon resulting therefrom has been most helpful and stimulating to both alike.

When will organists realize that only by constant and persistent daily work upon technique, upon details of interpretation and by the enlargement of their mentality through study can they approach the goal for which so many set out, but so few attain?

A Few Hints on Tone Color

By Richard Keys Biggs

and to recognize when once we concentrate our mental faculties upon it. Now try each of the various flutes of the organ, studying them individually. You will find that in each one is that same general velvety quality. They may have widely different voicing, but the same flute tone pervades the sound of each.

When one has sure that your study of this tone has enabled you to fix it definitely in your memory, push in the flute stop and draw the oboe or clarinet or trumpet, holding a key down as before. Your ear, which has been registering flute tone, will now receive an entirely different stimulation.

Of course, you say, any one could tell that. Yes, but study this tone intensely, and make yourself understand just what it is that makes it so different from the flute tone. You are now hearing reed tone. It is not velvety. It is clangy. You can imagine that two pieces of metal are pounding each other with such rapidity that the resulting vibration reaches your ear as a prolonged and continuous tone.

And in reality such is the case. Reed tone is obtained from a tongue of brass, which vibrates very rapidly against a metal tube leading up into the pipe. But your ear must be trained to recognize this rapid series of beatings of metal against metal which characterizes reed tone in the organ. How easily we see now, when we return to the flute, that the latter has nothing of this beating quality.

And so you should go on examining Diapason and String tone, all the time comparing and contrasting the respective tones. This study of tone color should be followed at each practice hour until you are sure you have trained your ear sufficiently to enable you to distinguish each of the four families of tone in the organ. As a further help you should, if possible, get permission to go up into the organ, where you could examine for yourself the pipes which produce the various tone qualities. Under no circumstance allow yourself to become a church organist without some definite training in this important phase of your education.

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A Maid of Long Ago

By Kathleen Nesbitt Wallace

*Dear little girl in pantalettes,
And daintily ruffed down,
Your curly hair and turned-up nose,
And lovely eyes of brown.*

*You're tiny feet, in sandals black,
With stockings fine and white,
Your velvet bodice, puffy sleeves,
All make a charming sight.*

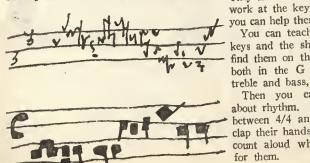
*Upon a wooden stool you sit,
Your feet can't touch the floor;
But still you practice, home by home,
And that you wish for more.*

*Each day finds you with eager zeal
Before the keyboard small;
You're not at all the modern miss
Who follows Music's call.*

*You're just a Maid of Long Ago,
To teach the Modern Age;
And we may find you every mouth
Upon the Junior Page.*

Who Knows?

- How old is music?
- Where did it originate?
- What is meant by the "Greek modes"?
- By whom was music chiefly developed during the first few centuries after Christ?
- When and by whom was the first training school for church singers said to have been founded?
- What is meant by "Gregorian Chant"?
- When were parallel lines first used in writing music?
- Who was Guido d'Arezzo?
- How many lines were once included in the staff?
- When was the method invented of writing music in round notes, such as we use to-day? The following is an example of early music printing:



Beginning Beginners

How many of you have younger brothers and sisters—ones about five or six years old? No doubt a great many of you have, and they will probably begin music lessons soon, won't they?

You can give them a little preliminary work and save time for them when they take the exam, and you know that ear-training is very important—in fact, one of the most important branches of music-study. The more ear-training one has when young the more rapidly one will progress later on.

Strike some keys with just one hand and ask them to tell you whether two consecutive notes move up or down. Ask them whether they are striking one key or several at a time.

Play a scale and put a wrong note and then tell them to clasp their hands when they hear the wrong note.

You can teach them the names of the key and the sharps and flats; where to find them on the piano and on the staff, both in the G clef and the F clef, treble and bass, as they are often called.

Then you can tell them something about rhythm, and show them the difference between 4/4 and 3/4 time, and let them tap their hands or swing their arms and count aloud while you play your piece for them.



Home-Made Instruments

JOINTS. From joint to joint cut four parallel slits. Make a little bridge (or cut down a violin bow) and slip it under these slits which form the strings. You can make a smaller cornstalk for the bow. There is no guarantee that this will play a pretty tune, but it will make a unique sound.



THE CIGAR-BOX 'CELLO will really play tunes, but as it is a little more complicated, perhaps your big brother will help you to make it. Take the lid off a cigar-box and nail the empty body to a piece of broom-stick or a similar straight stick, leaving the hollow side of the box before the stick. A hole must be bored in the upper end of the stick and a violin peg inserted; and a tack must be put near the other end on which to fasten a violin string. A piece of thin wood may be used for the bridge and the instrument may be picked or bowed with a violin bow. As this can be fingered, real tunes can be played upon it, and it will have lots of fun with them.

FOR THE FIFE take a thick, straight piece of pumpkin stem and make this in it exactly like the body of a fife. Do you know how to play a fife? and do you know how to blow on one? Blow on the pumpkin stem just in the same way, and put your fingers on the holes and see if you can play a tune. You can do the same with a soda-water straw.

FOR THE CORNSTALK fiddle take a straight cornstalk, long enough to have two joints. From joint to joint cut four parallel slits. Make a little bridge (or cut down a violin bow) and slip it under these slits which form the strings. You can make a smaller cornstalk for the bow. There is no guarantee that this will play a pretty tune, but it will make a unique sound.



A Boy of Long Ago

By Kathleen Nesbitt Wallace

*Dear little boy, with trousers long,
And jacket of dark blue;
With collar wide all starched and white
And cuffs all frilly, too.*

*You stand before your music rack,
With smiling eyes you read,
And every note is played just right,
And all the rests you heed.*

*Your bow, held firmly in your hand,
Rests on your violin,
Which always snuggles underneath
Your young dimpled chin.*

*You play for hours, you're never tired;
You never stop to rest,
You never make the least mistake,
You always do your best.*

*You're just a Boy of Long Ago,
To teach the Modern Age;
And we can find you, too, of course,
Upon the Junior Page.*



FINGER SIGHT OR EYE SIGHT?
DO you ever try to read a piece of music on the piano without looking at the keyboard?

Really it is very good practice, and more like fun than work, too. Here is a good way to do it:

Select a piece, one that is rather simple to begin with, and with each hand alone. That is easy, I know, but now comes the hard part of the game.

With the hand that is not playing hold a newspaper or a piece of sheet music, about six or eight inches above the keyboard, completely covering the hand that is playing. Of course, that will make it necessary to read along the keyboard instead of looking at it.

Try this and see how you get along. If you do it for about five minutes every day you will be agreeably surprised to find how your reading improves.

It is a very good mental exercise, too, for it certainly "keeps you guessing."

Go to your piano now and try it.



Answers to Last Month's Questions

- One musical tone may differ from another in pitch (higher or lower); in duration (longer or shorter); and in color (produced in different ways).
- Wagner died in 1883. A longer time is still needed for his music to be fully appreciated.
- "Mezzo in F." 5. A rest is a note of indefinite duration.
- Modulation means passing harmonically from one key to another.
- Rubinstein was a Russian.
- It was in 1770.
- Modulation means passing harmonically from one key to another.
- Practicing the punctuation or the intonation and accent.
- Wild Rose by MacDowell.

Young Folks' Musical Composition PRIZE CONTEST

TO encourage an interest in the subject of musical composition among children and young people, THE ETUDE hereewith announces a Musical Composition Prize Contest for pieces written exclusively by Young Folks under the age of sixteen.

The competitors will be divided into two classes—

Class I Young Folks under the age of Twelve Years.

Class II Young Folks from Twelve to Sixteen Years.

Three prizes will be awarded in each class to the winning composers:

1st Prize
\$15.00

2nd Prize
\$10.00

3rd Prize
\$5.00

Conditions

- The contest will close on January 1st, 1921. The Contest is open to Young Folks of all nationalities.
- The compositions may be a Waltz, a March, a Polka, or other similar Dance forms.
- Each composition must be not over sixty measures in length and may contain two or three original contrasting themes, or melodies.
- Each composition must bear on the first page the line in red ink for "FOR THE ETUDE PRIZE Contest."
- On the last page the full name, address and age of the competitor at the last birthday.
- Attached to the composition must be the following properly signed guarantee by the composer's teacher, parent, guardian or minister:

This composition was written by _____ whose age is _____, and was to the best of my belief composed and written without adult assistance.

Signed: _____

It is unnecessary to send an additional separate letter.

VII. Piano compositions ONLY will be considered.
VIII. Composition winning Prizes will be published in the usual sheet music form.
The Winning Compositions will also be published in THE ETUDE.

IX. No Composition which has previously been published shall be eligible for a prize.
X. If return of manuscript is desired postage for return must be enclosed.
XI. Address "Young Folks' ETUDE Prize Contest," 1712 Chestnut St., Philadelphia, Pa.

Some Pupils I Have Known

SOME pupils are such tiresome things.

They never know their scales.

And if you ever ask them why

They'll tell you different tales.

And others have such stiff, straight hands,

They're always in the way.

And if you say, "Please limber up,"

"I'm limber now," they'll say.

Still others have queer jointed thumbs.

That "break" right in the middle.

"Why does your thumb bend back like that?"

"They'll answer, "That's a riddle."

Some pupils cannot memorize,

Or play a thing at sight.

Or their time notes were hard to read.

The NEVER get them right.

Now really they are not enough.

To turn their teachers gray!

If yet they keep on practicing,

SOME DAY THEY'LL LEARN TO PLAY.

Letter Box

DEAR JUNIOR ETUDE:

It has been my pleasure to read and enjoy THE ETUDE for some time, and I am going to write to you from Southwest Texas.

I play the cornet and piano, and love my music. I began playing the cornet at the age of nine and in two years I was playing first cornet in a band. I played the piano sometimes in the orchestra two years before I ever took a piano lesson.

Most other children I know have to play piano for the first time, but not I. I realize the importance of exercises for both the cornet and the piano. I am under a piano teacher now and I will always remember: "Learn to play your exercises correctly, then you can play any piece!"

Sincerely yours,
NOBLE HANCOCK (Age 13),
La Pryor, Texas.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original stories or essays and answers to questions.

"Write a story or essay this month. "Sue's Sense of Rhythm." It must not be over 150 words. Write on one side of the paper only. Any child of fifteen years of age may compete.

All contributions must bear name, age and address, and be submitted on a separate piece of paper, and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut St., Philadelphia, Pa., before the 20th of August.

The names of the prize winners and their contributions will be published in the issue for October.

Please comply with all of these conditions and do not use typewriters.

SUMMER PRACTICE

SUMMER practice is a wonderful thing, and is very important. Indeed, we really do not realize the importance of it. You must practice daily in the summer if you want to succeed. Even if you do not practice over ten minutes a day, that is better than nothing. If you practice for one week, your fingers will become stiff and you can't play as well as if you had been practicing daily. It is necessary to keep on practicing the scales and exercises and get them perfect so as to play the pieces nicely. And then, in the fall, when we will start taking lessons again, we will be where we were.

Seeing that summer practice is necessary, proving to us that "practice makes perfect," we should practice with a more determined will.

ROBERT EPES JONES (age 12),
Blackstone, Va.

SUMMER PRACTICE

It was very difficult for little Mary Brown to practice in the summer. She went with her parents to a beautiful summer home near a lake.

Mary was obliged to stop her piano and practice one hour each day. The weather was many times very hot, day she saw someone running past and going out to see what the trouble was found out that a cancer with two men in it had been overturned. People went in their boats to rescue them and soon had saved them.

Another day a tired man stopped to rest and hearing Mary practicing asked to see her. He told her that anyone who would practice faithfully every day would surely succeed. Some time after Mary learned that her visitor was a great pianist, and she felt very pleased that she had met him while she was doing her summer practice.

FLORENCE KETCHUM (age 9),
Saratoga, N. Y.

SUMMER PRACTICE

Mary hated to practice in winter because she had to think so much about her school lessons. It was now vacation time and she could think more about her music.

Her little baby brother always stopped to play when Mary was practicing, crying when he tried to stop her. One day when the baby was broken, Mary saw that she could save her mother much time if she could play the piano for her brother. So she started to practice regularly and soon began to enjoy it. At the end of the summer Mary began to take piano lessons again and her teacher noticed how well she had improved. She was soon sent to a conservatory of music and became a famous pianist, and when Mary grew older she remembered how she earned her fame by summer practice.

HELEN SCHLESS (age 11),
Emporia, Pa.

SUMMER PRACTICE

I am writing to tell you how I enjoy THE ETUDE. We have taken it from far back as 1909 and I do not believe we shall ever give it up. I love to play every piece in THE ETUDE

From your friend,
MARGARET O. RUSSELL (Age 15).

Puzzle Corner

In the following square are the names of five musical instruments. Start on any letter and move in any direction to the next letter.

F A L O N
M U O A
A V I T I
R G L E P
O E C L O

Answer to June Puzzle

1, Memorie; 2, Relaxation; 3, Harmony; 4, Fingering; 5, Scales and Chords.

Prize Winners

Halcyon Gillies (age 10), Eaton, Colo.; Wilma C. Rheinbold (age 13), 217-A Oak Street, Brooklyn, N. Y.; Hermene Easeman (age 13), Brookline, Mass.

HONORABLE MENTION FOR PRACTICE

Lily Cunningham, Mabel Marie Carton, Elizabeth Sherman, Mary Elizabeth, Esther, Helen, Ellen, Alice, P. Wharton, Elizabeth F. French, Tillie Hayes, Milton Green, Agnes Fitch, Jeanette Rakower, Marion Schwenke, Dagmar Horn, Charlotte Albrecht.

Honorable Mention for Compositions

Alie, Nellie, Pauline, Bessie, Anna, K. Lillian, Mary, Engel, Pauline, Bob, Helen, Anna, K. Lillian, Bernice, Helen, Alice, Pauline, Mary, Elizabeth, V. L. Hahn, Felicia G. Behn, Marie Doyle, Teresa Barron, Nedra, Nellie, Betty, Esther, Mittie Myers, Alina Stevens, Julia C. Gregg, Marion Tufts, Helen, Nellie, Betty, Esther, Mittie Myers, Margaret Griffith, Sylvia Marie Manoukian, Hermene Elizabeth, D. Hornman, Helen L. Frank, Marian Anderson, Torry Engle, Engel, Helen, Alice, E. Frollich, Florence E. Skiles.

Three "P's"

By Frank Oneto

THREE important and big words in the study of music, that have made good, and have produced great artists and world-famous musicians:

Paderewski, Ignace.
Rachmaninoff, Serge.

Alex. Franz.
Chaminade, Cecile.

Tchaikovsky, Peter Ilyich.

Indy, Vincent d'.
Chopin, Frederic.
Eiman, Mischa.

Palsterv, G. P.
Arensky, Anton.
Thomas, Ambrose.

Ilinski, Alexander A.
Elgar, Sir Edward.
Nordica, Lillian.
Caruso, Enrico.
Englemann, Hans.

Pergolesi, Giovanni B.
Esposito, Michele.
Rossini, Gioachino.
Schubert, Franz.

Engel, Carl.
Vieuxtemps, Georges.
Eddy, Clarence.

Rimsky-Korsakow, Nikolai.
Amati, Nicolo.
Neyrin, Etelbert.

Clementi, Muzio.
Eduardo, Miguel Hilarion.

DEAR JUNIOR ETUDE:

I am writing to tell you how I enjoy THE ETUDE. We have taken it from far back as 1909 and I do not believe we shall ever give it up. I love to play every piece in THE ETUDE

Publisher's Notes

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers

August, 1920

	Special Offer Price
Beethoven's Selected Sonatas.....	\$1.00
Chali's Own Book—List, Tapper.....	.10
Compositions for Beginners—Hamilton.....	.40
Easy Arrangements of Celebrated Pieces For the Home—Gardner.....	.40
In Santa Claus Land—Rohrer.....	.50
Introductory Polyphonic Studies.....	.40
Melodies Without Notes—Hudson.....	.35
Seven Songs from the South—Stieglund	.50
Seven Songs from the South—Stieglund	.50
Polovre.....	.35
Studio Solo Album.....	.40
Technically Able Album.....	.40
Twelve Games for Children.....	.40
Twenty Progressive Studies—Greenwald.....	.40
Virginia Romance—H. Loren Clement.....	.40

Presser Prizes to the Profession

In these days of increasing prices, it is with a great pride that we are able to say that during the time that has passed since the beginning of the European War we have persistently refrained from advancing our prices until we have received an increased price in fact for over three years we made practically no changes whatever and were through a long period of constantly diminished profits in the time that everything would press us to go back somewhere near the old level; in this we were mistaken but our patrons were protected against the price for music long ago and have been increased only a little more than formerly for nearly everything else. Finally it became necessary to revise prices and we decided that the one item constantly increasing was the net amount paid only to an average advance of about 20 per cent over pre-war prices. This is a small increase compared with the price of supplies of paper, binding and general operating expenses. It would spell ruin for a publishing concern doing business on a small scale or even a large one, obliged to reproduce its entire list at to-day's prices.

Our business having been built up on the plan of attractive prices to music teachers and our policy being always that correct prices will always still have the confidence, good will and support of the profession even though a few price advances have been unavoidable.

Prize Contest for Young People

On the inside page of this issue will be found details of a prize contest which we are offering for juvenile composers. There will be three prizes aggregating \$30.00. They will be divided into two classes:

Young Folks under the age of Twelve Years.

These compositions that we will be published in *Tux Etude*, and we look forward to very hearty returns from this contest. Every composition sent in to us will receive the most careful attention. There are a number of conditions that should be observed in this contest, too numerous to mention here, but they will be found on another page of this journal.

An Expression of Appreciation

It is quite pleasing to note that, in response to a request that appeared in this department of the July issue of *Tux Etude*, a large number of our patrons have returned the On Sale music which they were unable to dispose of during the season which closed June 1st. Also, a great many have paid in full their accounts on the view of permitting our recording their initial orders for a new season on a clean ledger page. It just seems as though these almost unanimous, as evidenced on a Let-Us-Prove-Helpful policy, which has worked out wonderfully well, for which we wish to express our feelings of pleasure and appreciation.

To those from whom we have yet to hear in the way of returns and teaching session will begin, we would like to advise a few words to those looking forward to a prosperous year's work. We take it for granted that every teacher is expecting to have as many pupils as possible, and to plan to that end are already made, but it is a mistake to plan for a class of students, large or small, without giving serious thought to the kind of music, studies, and instruction books to be used. We would like to advise the teacher to the success, particularly the initial success, of the undertaking. All experienced teachers know this and it is well to let them guide the teacher for the occasion, by letting him have a plentiful supply of musical studies, and instruction books ready to be given out as soon as the pupils are enrolled. That is, if you have time and money, but it also gives the teacher and the student certain positive and practical advantages very much worth while.

Another particular reason for ordering all supplies as early as possible is found in the transportation troubles resulting from unsettled labor conditions.

Our experience in the year in question has been that teachers, a catalog of suitable teaching material, and our general stock of musical publications have been reckoned upon as the safest possible investments. That is, that everything would proceed as planned. That is, with the fullest confidence in our ability to give the best of service that we invite patrons to entrust their fall orders to us both "regular" and "on special order."

We have already filled a vast number of "early orders" and consequently have no more to offer for the first few months; work all teachers so supplied are enjoying a sense of relief and security against delays and losses when teaching a regular class. We have also received a number of special binders and general advertising offered by this plan there are ever so many who will put on a show and then go away, but any teacher who wants to make the best possible start will not wait, but will arrange to get attention before the entire class has had time to get used to the new teacher and the new music.

All "on sale" orders from now on will be subject to settlement at the close of the season in 1921 (or earlier, at the option of the teacher) and full explanation of the "on sale" plan sent to any teacher on request.

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To Canadian Customers

It affords us much pleasure and satisfaction to announce that we have now completed arrangements with one of the largest Canadian Banking Institutions for the payment of all our Canadian remittances. This means that Canadian music buyers may now remit to the Theo. Presser Co., Peoria, Ill., Cheek Money Order, Postal Order, or in cash, those items that is most convenient to them, and such remittances will be credited at face value without suffering loss of any existing unfavorable rate of exchange between the two countries.

THE ETUDE

A Cirola for Your Vacation

This is a small portable phonograph not over a foot square and six inches deep, which possesses a volume of tone hitherto unknown in small outing machines. It is easy to carry about, and for the use of teacher or student is especially adapted. Many of them are also used on yachts, and they have been giving such splendid satisfaction that we have secured the wholesale and retail agency. The price is \$40.00. This is a very minimized case with compartment for ten records. Divers desiring to investigate the merits of this "little wonder," as it has been termed, should communicate with us without delay, as the demand is now on.

The new August list of Victor records will be on sale August 1st. Our mail order business for these and the Brunswick records is very large. Many Victor records have not been issued for several months, and therefore we would like to assure you that we are buying our stocks from so many different sources that we are frequently able to get hold of missing numbers for our customers. We are now revising our mailing list so that you are not already on it. Let us hear from you and we will mail you supplements and special lists each month.

It can be purchased now for 60 cents a copy, postpaid, if ordered in advance of publication.

Twenty Progressive Studies for the Pianoforte

By M. Greenwald

This new book of studies will prove useful as an alternative to such well-known books as the *Streisberg* and similar writers. It is well adapted to the needs of the average student and the author being that parcels of address music reach us without names and addresses and of course we are, in most cases, given the name of the teacher. We will immediately add to our patrons promptly upon receipt of their returns, it would be well that you let us hear from you, after a reasonable period, if you have got our address and the name of your teacher and the music you were given. When writing, please specify date, method of shipment, and approximate value of parcel; with the information you will be given the properties and costumes are equally easy to obtain; the dialogue is cheerful and the music is tuneful and catchy. There are nine musical numbers and the vocal or instrumental. We hope to have this work ready early in the fall, in ample time for rehearsal for the coming season. You are invited to have it ready for you.

Our special introductory price is but 35 cents a copy.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Twelve Games for Children Arranged for the Pianoforte

By M. Greenwald

Like the Wizard of the Keyboard, this has always been a fascinating subject for the musicologist.

Children will find this number of the Child's Own Book, in Mr. Thomas Tapper's series, very interesting. Although the pieces are intended for the amateur, use of the piano is not required in the book, sets for practical instruction purposes, right now. The idea of having the child cut out its own pictures, from a large sheet provided for that purpose, is a variation in the method of instruction, each picture is most excellent. It "halts" the child's interest at once and gives him his information in unforgettable form.

Our special introductory price in advance of publication is 40 cents per copy, postpaid.

Songs and Dances From Foreign Lands Arranged for the Piano

By M. Polovre

This volume is already very ready but the special introductory offer will be continued during the current month. The short pieces contained in this volume will prove acceptable for teaching or recreation. They have an educational interest which they serve to make better known the musical mind of the various countries. The pieces are all about grade 2½.

The special introductory price in advance of publication is 35 cents, postpaid.

Tschaikowsky Album for the Pianoforte

The many lovers of the music of Tschaikowsky will find in this volume all of their favorite pieces. All of the music here has been carefully selected and fully rechecked. It will make a splendid volume for any music library. All pianists should know these pieces.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Our special introductory price is 40 cents, postpaid.

THE ETUDE

Composition for Beginners

By A. H. Hamilton

This is a new work on a new plan. We have all been taught that composing belongs to the matured musician, but has only been in recent years that the public schools in the lower grades of the public schools have written compositions. Now it is a part of the education of every child in the public school to write short compositions. It is quite a feature in their development. It is a great pleasure to them with music in fact it is even easier for children to learn very easy musical compositions than it is for them to write literature.

This work, by A. H. Hamilton has been tried out for you in a correspondence course, and was found to be extremely successful. Each step in the work has been thoroughly tested and the teaching; nothing is left to chance. We look forward to a great future for this little work.

We would like to see

live teacher who reads this notice send for at least one copy for examination. In fact most teachers would be greatly benefited by the course, the course itself is nothing so stimulating as to have the pupils do something themselves. We heartily recommend this work to every teacher.

The editor will be in conformity with the Cotta edition, which is the present time.

The special advance price, postpaid, will be 40 cents.

Our special advance price, postpaid, will be 40 cents.

Easy Arrangements of Celebrated Pieces for the Pianoforte

By H. B. Hudson

In this new volume many of the immortal melodies of the great masters are included with the aid of the student of intermediate grade. In all cases the best and most outstanding features of the originals have been reserved and only the technical difficulties have been removed. The work of this author is called the A B C of Music; by this author, has been very successful, and it has inspired the author to continue this new work along the same line. It is a work that provides immediate pleasure and enjoyment to the very beginner. Those teachers who have to deal with little ones will find great joy in this work.

Our special advance price is but 35 cents a copy.

The special introductory price in advance of publication is 40 cents, postpaid.

Melodies Without Notes

By H. B. Hudson

The little book

is now on the press

and will be ready for delivery before next issue.

It is a work that requires no notes,

only the letters of the alphabet are used,

with little, simple marks to designate the length of the note, whether it is a whole, half, quarter, etc.

Some songs

are from the Cotta edition,

others are original,

and some are from the

Beethoven's

Selected Sonatas

This will, in all likelihood, be the last month in which this work will appear as a special offer.

The work is expected to be

in the hands of advanced subscribers

for the next issue of *Tux Etude* is published.

These songs are of

all kinds that are

available for the average singer.

The accompaniments and piano parts

are easily learned

and can be

played by the singer

without any need

of musical training.

The songs

are mostly of

secular order

with only a sprinkling of

sacred songs here and there.

The selection

has been made from the

Beethoven

Selected Sonatas

and the

Sonata

Appassionata.

The volume will

contain a

biographical sketch of

the composer

and a

list of

his compositions.

It is

an excellent

volume.

It is

an excellent



CONSERVATORY OF MUSIC Opens 48th Year Sept. 21st

THE Conservatory occupies a beautiful building devoted exclusively to its own use. In the building are forty-eight practice rooms, each containing a piano. In addition, there are large studios and special rooms for Harmony, For recitals, ensemble work, etc., there is a Recital Hall, thoroughly furnished with every appliance for such work.

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Musical Theory, Harmony, Counterpoint,
Composition, Musical History, Appreciation

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STUDENTS MAY ENTER ANY TIME

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The low cost of all courses has not been brought about by sacrificing a high grade of instruction, but by applying business principles to the work.

Cost of Living

so that the most satisfactory accommodations for board and room may be had at \$90.00 per quarter of 12 weeks.

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HENRY KINSEY BROWN, President
Box E, University Hall, Valparaiso, Ind.

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

Who is the Composer?

By Ada Mae Hoffrek

I FIND that many pupils do not know the name of the composer of the selection they play unless they look well-known names. They seem to think that it is necessary to know the title.

As soon as my pupil begins to play the sheet music I write the name of the selection and the composer on a separate page reserved for it in the lesson book. I mark this page "Titles and Composers." I ask them to memorize the name of the composer of the piece they are studying, and at the next lesson I ask them the

Musical Moving Pictures

The moving picture camera takes a great many photographs a second, so the eye of the player at the piano also virtually takes a series of rapid-fire pictures as it moves from measure to measure. This is the process. One measure is photographed upon the mind some seconds before it is actually played. When the measure photographed is played the eye is also capable of another further along. The one most difficult thing about sight reading in connection with any instrument is to develop this process of continually looking ahead, photographing one measure while playing another. It is for this reason, that, in all sight-reading practice, it is never wise to permit oneself to stop for blunders.

Epoch-Making Works

By John van Maerten

MUSICAL art progresses by fits and starts rather than by steps. The production of a signal masterpiece, as in the case of the "Ring," has a great influence upon the general art. Strangely enough, many of these epoch-making works have been operas. "Perle Daphne" (1841) and later his *Meistersinger* (1861), Debussy's *Pelléas* and *Méliès* (1904), all represent leaps in the progress of music.

Art makes strange leaps from masterpiece to masterpiece like the *St. Matthew Passion* and the *Messiah* over decades of mediocrity until the production of a *Don Giovanni* or a *Fifth Symphony*.

Musical Flashlights

YOUNG musicians should not be discouraged if their works are not immediately recognized. Remember that Richard Wagner's *Tristan* and *Iolante* remained in manuscript for six years before it was produced.

Certain names have attached themselves to great composers in history, and each has a signature. Beethoven is known as "the Prince of Pianists"; Beethoven as the "Prince of Composers"; Johann Strauss as the "Waltz King"; Jenny Lind as the "Swedish Nightingale"; Paganini, now practically unknown, was called the "Paganini of the Violin."

Enthusiastic Letters

I want to say that the *Harmony Book* for the piano is a great work. It is everything one could wish for. The novel method of telling the story of music is as good as any I have seen. Just what he is coming to, leading him on to it gently but firmly, guarding him from any possible harm. As any good astray is fine. You don't have to be a musical genius to understand it.

Much pleasure with the Difficult Four Hand (Sartorio) is a great work. It is the best collection of duets I ever used—Miss MARGARET MUSSET.

Left-Hand Studies (Sartorio) are proving to be full of interest. I use *Twilight Bremen*, Op. 75; but this will do just fine. The *Left-Hand Studies* are very interesting and beneficial. I am sure you will like them.

Metamorphosis Study Pieces for the Left Hand Alone, by Arnoldo Sartorio, is very interesting and beneficial. I am sure you will like them.

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The Benjamin No. 92 Two-Way Plug is an American invention, made in America by American workmen, under the strictest electrical code known to the world. Beware of imitations. Look for the name "Benjamin" stamped in the brass shell.

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